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LITERATURE.

L'Art d'être Grand-père. Par Victor Hugo. (Paris: Calmann Lévy, 1877.)

THREE months have scarcely passed since we received from the pen of Victor Hugo two volumes of his *Légende des Siècles*, and to-day he presents us with a new octavo volume of verse. Then he sounded the epic trumpet, now it is his sweetest tones we hear, for he is speaking to little children. His sole care for the future is to be a grandfather, for—

"Le tonnerre chez lui doit être bon enfant."

The heroes of the old poet are Jeanne and Georges, the two children of his son Charles, whose death, a few years ago, was such a terrible sorrow to him. He depicts these children in every attitude; he tells us of their pretty words and ways, and above all of their childish absurdities. These absurdities seem to have a peculiar charm for him, for he is of the same mind as Alfred de Musset—

"C'est son système à lui de gâter les enfants."

Victor Hugo always loved children passionately, with a warmth of feeling which his years have only served to increase, and which is marked by that tendency to exaggeration which is the most striking feature of his character and of his genius. What more fruitful subject is there for antithesis than children, and with what inexhaustible fertility has Victor Hugo, that king of antithesis (if, indeed, it is not insulting him to compare him to a king, since that name has become with him the synonym of monster), executed variations on this theme. He is ready to compare the child with the old man; infancy with old age; and, above all, children with wild beasts! In this new volume there is a whole series of pieces called *Le Poème du Jardin des Plantes*, in which he describes with an unequalled richness of imagination the astonishment and the delight of the children in the presence of the hideous and terrible beasts brought from Africa and Asia. First he goes into an ecstasy of admiration at seeing the child laugh at what frightens a man; he amuses himself with watching it, and he thinks—

"Que les rhinocéros et que les éléphants

Sont faits évidemment pour les petits enfants."

He listens to those stammerings, answering one another, the inarticulate cry of the animal, and the lisps of the tiny child, and little by little his contemplation changes into a philosophical reverie, and he sees in the beasts lost and suffering souls, to whom the children's smiles give promise of a return

to heaven and to light. In this friendship and this mutual understanding between the children and the wild beasts he has found the inspiration of a very powerful little poem, *L'Épopée du Lion*. A lion carries off a king's son, and tears in pieces all who try to get the boy back. He carries the child into the king's palace, determined to devour him. All fly at his approach, but the sister of the little prince, who had been forgotten, and left behind in the palace, smiles at the lion, who restores her brother to her.

Nor are solemn and stern notes wanting in this book, not only when the poet blames the weakness of the present generation, and attempts to shame grown-up men by pointing to the example of children, but also when he draws philosophical lessons from the pictures of family life or of nature which he is describing. One of the poems of this nature is very beautiful—*La Mise en Liberté*. It is spring, and the poet takes in his hand a bird which had been in a cage. The bird is frightened, expecting to be pressed to death, but the poet sets it in the midst of reviving nature.

"Alors, dans la lumière et dans la transparence,
Regardant cette fuite et cette délivrance,
Et ce pauvre être, ainsi disparu dans le port,
Pensif, je me suis dit: *Je viens d'être la mort.*"

But the sweet and tender notes are the predominant ones. It is little Jeanne who is specially dear to her grandfather's heart. There are four poems on *Jeanne endormie*, and these, which occur at about equal distances throughout the volume, form, so to speak, the fundamental harmony of the whole. Jeanne asleep—there is no more perfect image of ideal innocence. The poet never wearies of gazing upon it; in describing and admiring it his genius never flags.

"Jeanne au fond du sommeil médite et se compose
Je ne sais quoi de plus céleste que le ciel.
De lys en lys, de rêve en rêve, on fait son miel.
Et l'âme de l'enfant travaille, humble et vermeille,
Dans les songes ainsi que dans les fleurs l'abeille."

No doubt those who read this volume as literary critics will find many defects in it. The book is like the *Jardin des Plantes* described by the poet—it is full of misshapen monsters at which lovely children are smiling. Never before has Victor Hugo indulged in such outbursts of bad taste as are to be met with here and there in this volume. When he speaks of God, "qui fait l'oie et la buse," as "le vieux malin," one does not know whether to smile or to be angry. The God depicted by Victor Hugo is Victor Hugo himself, creating, without knowing it, good and evil, the sublime and the grotesque, worshipping antithesis, and passing every moment from exaggeration to affectation. Those who read poetry for the sake of a keen and pure enjoyment will soon shut up this new book to reopen the delightful collection called *Les Enfants*, where we find gathered together all the numerous poems about children which the prodigal hand of the great poet has scattered throughout all his former works, a selection of little *chefs-d'œuvre*, unique, not only in French, but in every other language. The present volume cannot be compared with it, but yet what marvellous power do we find here, what richness of imagination, and what genius, which can create songs, lyrical strophes, or epics without the slightest effort,

and can place side by side with the *Épopée du Lion* the charming fantasy called *Les Fées du Grand-père Enfant*. How can we fail to be touched by the sight of this old man, whose glory is now so great that even his most inveterate enemies are compelled to admire, or at least to be silent, and who devotes so much of his labour and so many of his works to his grandchildren—the precious and sacred legacy of the children whom he has lost? It is delightful to find genius and tenderness combined, and in French literature the glory is Victor Hugo's alone of having clothed the associations of family life in the garment of the most splendid poetry.

G. MONOD.

A Critical History of the late American War.
By A. Mahan. (London: Hodder & Stoughton, 1877.)

THE author of this book, Dr. Mahan, as he is styled in a brief introductory letter by Lieutenant-General M. W. Smith, is not a military man, but justifies his elaborate criticism upon the whole conduct of the late unhappy war on the ground that he has made the science of war a subject of careful study during the whole of his life, and he is evidently quite satisfied that his theoretical knowledge is of far more value than that practically attained by all the military men of the United States, whether in the college, the camp, or the field. It is, perhaps, possible that Dr. Mahan does not estimate his own abilities too highly, and, if so, it is greatly to be regretted that he was not, at the very outset of the war, entrusted with the supreme control of all the military operations of the Federal army, and all the movements of the Federal fleet, for he claims to be as much at home in naval as in military warfare. Indeed, according to his own showing, if his advice had been followed, the war would have ended almost as soon as it began, with the loss of but few lives and the expenditure of an insignificant sum of money.

Whoever attempts to read this volume should understand from the first that it is written by a man whose only knowledge of the science of war was purely theoretical, but who, according to his own statement, was constantly pressing his theories upon the President, the Secretary of War, the members of the Senate and House of Representatives, and, whenever he could reach them, professional military men; and whose great grievance is that, although his theories were almost invariably approved by these officials, they were never put in practice. His most confiding friend and warmest supporter appears to have been the late Senator Sumner, perhaps the very last man in the world to be regarded in any sense as a military authority. The President, the War Secretary, and the other responsible officials named, were all civilians, whose knowledge of military matters was about on a par with their knowledge of Sanskrit. It was very polite of them to listen to Dr. Mahan's theories, but it was far more to their credit that they did not peremptorily direct them to be carried out by their general officers in the field, without regard to the thousand and one circumstances by which they might

be at the moment surrounded, and which were utterly unknown to their pertinacious adviser. It is easy enough now, while in full possession of all the facts, to say what ought to have been done in certain emergencies, but it is not so clear that, if Dr. Mahan's advice had been followed in a single instance, the results which he predicted would have been attained.

It would almost seem from a careful perusal of this volume that it was compiled while the author was still smarting under the wounds inflicted upon his vanity by the rejection of his proffered counsels, and that his retaliation has taken the shape of a wholesale onslaught upon the various generals in command at various periods of the war. With a few notable exceptions, such as Generals McDowell, Fremont, and Pope, who appear to have generally coincided with the doctor's views, the chiefs of the Federal army are held up to public scorn, reprobation, and contempt. Not one of them possessed even "ordinary ability," and some of them were even cowards and traitors. From the notorious campaign of Bull Run down to the very last skirmish, the whole conduct of the war was nothing but an unbroken series of blunders, for any and every one of which any commander of ordinary capacity ought to have been cashiered, if not instantly shot. "The campaign of Bull Run convinced the administration of the utter incapacity of General Scott to act as Commander-in-Chief" (p. 35). Yet General Scott has a somewhat brilliant record on the pages of history. "General McClellan can, by no possibility, be defended against the charge of the most senseless and absurd blundering known in war, or of a deliberate intent to put the national capital into the hands of the Confederates" (p. 83); which means, if it means anything, that he was either a natural fool or a deliberate traitor. Again (p. 161) is General McClellan charged directly with "flagrant and treasonable disobedience to absolute orders," and (p. 201) spoken of as a "deadening incubus removed from the breast of the nation." Of Generals McClellan and Halleck Dr. Mahan says (p. 39), and is so pleased with the paragraph that he repeats it (p. 205), that "they never evinced any capacity in planning campaigns but to blunder, and never blundered upon a plan that ought to have been adopted." Of General Burnside, while admitting that he was "a pure patriot, an honest man, and an able corps commander," he says "that he had any capacity to plan and execute a great campaign, or fight a great battle, we have no evidence from any facts known to history." General Sherman, also (p. 391), is "a military man of whom the nation has no reason to be ashamed," but "there were errors in the plan of his campaigns, and blunders in their conduct, which no future commander should copy." And so on, *ad infinitum*, until General Grant is reached, when the world is informed (p. 381) of "his utter ignorance of the whole science and art of war, and of even ordinary common sense in its conduct." (This sentence is not quite grammatical, and a good many of the Doctor's sentences are open to the same objection.) Again (p. 389),

the author speaks of "General Grant's vicious plan, and more vicious conduct, of the campaign in Virginia in the year 1864," and (p. 452) of "the 60,000 men whom he so stupidly sacrificed." In another place (p. 454) he describes Grant as "recklessly wasting our army at the rate of 10,000 a day," and delicately intimates that he possessed "a basswood* brain," with "the spirit of bull-dog fight in him," which rendered him "an abomination of desolation" to the armies he commanded, and to "the nation who (*sic*) has stupidly put its destiny in his hands." But he has not quite done with him yet, and this is the way in which he deals with his old enemy as President:—

"The nation elected our Chief Magistrate to his high office under the illusion that he was not only our Washington, but 'our Caesar come again.' Hence all the offensive protuberances which have appeared upon his character and administration, seen, as all have been, through the imagined halo of military renown and national deliverances, have appeared as superlative excellences, or, at the worst, as mere specks on the face of 'the excess of glory.'"

After all this, if the author convinces the reader that all the astounding revelations in the volume are absolutely true, he cannot fail to express his wonder and amazement that the Federal armies, so officered and so manipulated, not only were completely triumphant at last, but that they ever succeeded in winning a single battle. Surely such ought not to have been the case, if Dr. Mahan's theories and criticisms are sound, and these very successes and triumphs are probably the best answer, if any serious answer is necessary, to the book itself.

Another question will also naturally suggest itself—viz., who and what is this "Daniel come to judgment"? One more quotation may perhaps furnish the key-note to the whole of his extraordinary strain. The Doctor is quoting from one of his own letters, under the head of "Advice given to President Lincoln, January, 1863" (p. 455), which urged the appointment of a Commission, whose chief business should be to find "a man who fully understood the situation, and who could show how this desolating conflict might be brought to a speedy and comparatively bloodless termination." The Doctor continues:—

"Your generals (we remarked) are untried men, and know little or nothing of the science of war, and especially about vast campaigns, and the movements of great armies. The first duty you owe to your country as its Chief Magistrate is to find such a man, and, when he is found, if Providence shall present one, place your armies under his control."

Why, oh! why was not the author of this advice then appointed generalissimo of all the forces? How could President Lincoln have been so blind as not at once to recognise and act upon this delicate hint? What might then have been the result of the miserable war Heaven only knows, but one thing is certain, and that is that the world would never have seen the book now before us.

It is very probable that many of the statements and details so elaborately set

* The American "basswood" is of a texture somewhat softer than pine.

forth by Dr. Mahan are strictly correct, but even if every line were true, the question arises, Why wash all this dirty linen in public? And, especially, why go abroad to do it? Even if such of Dr. Mahan's countrymen as chance to see the work admit its veracity, it will be but poor consolation to know that so many thousands of lives, and so many millions of dollars, *might* have been saved, if his advice had been taken. It is to be feared, however, that most citizens of the Great Republic will regard his book as the most unpatriotic, if not the most offensive, contribution to the history of the late war which has yet appeared.

JOSEPH LEMUEL CHESTER.

Biographical Sketches and Anecdotes of Celebrated Violinists. By Dr. T. L. Phipson. (London: R. Bentley & Son, 1877.)

IN the first page of the Introduction of this book occurs a statement to which exception will assuredly be taken. The writer, in speaking of the early cultivation of music in Italy, says: "No one can doubt that the most beautiful of all music has sprung from Italy, and that Italian music still exerts its beneficial influence over the whole of the lyric and dramatic world." The latter part of this sentence may be true enough if we say Italian *vocal* music, but I must certainly differ from the writer as regards "the most beautiful of all music," which musicians generally consider to have emanated from Germany rather than from Italy. Surely the quartetts and symphonies of Beethoven and Mozart contain some of the most beautiful music in existence, and, even as regards *vocal* music, is there any Italian opera that can be compared with *Fidelio* and *Don Giovanni*? Italy may, however, ground her claim to the gratitude of the world on having produced the finest instruments of the violin tribe, and the most perfect vocalists of both sexes, while three at least of her instrumentalists—viz., Paganini, Dragonetti, and Piatti—may be mentioned as unapproachable on their several instruments.

Had Dr. Phipson confined himself a little more closely to the account of *celebrated violinists*, he might have produced a very charming book indeed, the subject being deeply interesting; but he has mentioned many a violin-player who was anything but a celebrity, properly speaking, and passed over several with scarcely a passing remark, one of whom, the late John Loder of Bath, may fairly be ranked among the celebrated players of his day. When Paganini played in Bath, he was so delighted by the accompaniment of John Loder's band that the great violinist presented our countryman with a valuable diamond ring.

At the close of the book there is a pretty and very interesting account of Fräulein Schmöling, better known as Mdme. Mara, who, though she began her musical career as a violinist, was *celebrated* as a singer rather than a violin-player. In my childhood I remember to have heard my parents speak of this remarkable vocalist, of her extraordinary compass, extending from A below the staff to the third G—or one note only short of three octaves.

Dr. Phipson informs us that the first

violin-player of eminence whose name has come down to us was one Giovanni Battista, who lived in 1590. This was about the period when the violins of Gaspard di Salo and, soon after, those of the first Amati were beginning to appear, instruments of music which were soon destined to banish from the orchestra the viol tribe of bow-instruments which had preceded them. As the perfecting of the pianoforte had doubtless a very considerable influence on the players of that instrument, so had that of the violin on the musicians of Italy; accordingly, we find that almost contemporaneously with the great Italian violin-makers there are records of fine players and composers of music for that instrument. First among these must be mentioned the well-known Corelli, whose sonatas for the violin have always been justly admired, not only as good sterling music, but as admirable studies for the instrument. This famous musician must have been a strict disciplinarian, for Dr. Phipson informs us that in the orchestra of the Opera at Rome, where he was appointed leader in 1690, he was so particular that "the bowing of the orchestra should be perfectly uniform that at a rehearsal before a concert at which any of his compositions were to be performed he would invariably stop the orchestra if he saw an irregular bow." That Corelli was an excellent master there can be very little doubt; the well-known Geminiani, who came to England in 1714, and the famous Lorenzo Somis, were among his pupils. As violin-players it is by no means easy to form anything like a true estimate of their performance, except from such accounts as have come down to us, and a perusal of the music of these old Italian musicians; but when one reads of such a man as Corelli, in the performance of some composition that went up to F above the staff, failing to play that note in tune, the thought naturally occurs, that the violin-playing of these early composers would probably excite little interest in these days.

However, that violin-playing was advancing towards perfection by rapid strides the career of such artists as Tartini, Veracini, Nardini, Vivaldi, and others, as recorded by Dr. Phipson, abundantly proves; but before this writer enters on a description of Paganini, the prince of violinists, he gives a long and interesting account of the celebrated Viotti, born in 1755, who may, as the writer very justly remarks, be regarded as "the link which connects the modern school of violin-playing to the schools of the past. He was one of those rare phenomena in the world of art, in whom the powers of the *virtuoso* were equalled by those of the composer." A sadly chequered life was poor Viotti's, after all, fine musician as he was; but the reader must be referred to Dr. Phipson's book, which contains a brief but concise history of his life. In the chapter on Paganini, which follows, the description of this remarkable man and his astonishing performance is so interesting, that brief extracts will convey but feeble impressions of his almost miraculous powers. "Nothing can be more intense in feeling," says one writer, "than his conception and performance of an *Adagio*." "There is no trick in

his playing," says another; "it is all fair, scientific execution," and "the word difficulty has no place in his vocabulary." An admirable summary of the powers and qualifications of this famous violinist is quoted by Dr. Phipson from the French writer Fétis, in which he speaks of the great artist's prodigious execution, "his extraordinary variety of styles of bowing, his exquisite nervous sensibility, and his deep musical feeling." As regards the personal appearance of this great artist, much has been said and written which is absurd, preposterous and disgraceful. It is much to be regretted that Dr. Phipson has perpetuated that grotesque representation of Paganini which disfigures the cover of his interesting book. No player who held his violin and bow as here represented could by any possibility execute the wonderful strains with which the great Genoese player was wont to astonish his hearers. True, his movements were awkward and ungainly, the result mainly of the continually delicate state of his health; but the moment he had made his bow to the public he seemed suddenly to be transformed into a different being; his eyes sparkled with delight as he clutched his violin and quickly thrust it under his chin. When his bow descended on the instrument, he seemed to lash the strings as with a whip; and yet, even in the loudest passages, all was music, and every action was graceful and natural, while in soft *cantabile* strains the violin seemed to palpitate in his hands, so thoroughly did it appear to be a part of himself. The writer of these lines saw and heard Paganini at the Bristol Theatre about 1832 or 1833, and remembers his personal appearance, which was well described by Castil Blaze, the French critic, in 1831, as quoted by Dr. Phipson at page 133; but instead of "his long bony fingers" being "compared to a handkerchief tied to the end of a stick," they should have been spoken of as individually instinct with life, energy, and feeling. One portrait only of Paganini did him justice, but I never heard of its having been engraved. It was an oil-painting of the artist by Patton, the celebrated portrait-painter, and represented Paganini holding his famous Joseph Guarnerius under his arm. What a charming frontispiece this would have been for Dr. Phipson's book! A very interesting chapter is devoted to the Belgian violinist, Charles de Bériot, who, before the Manchester musical festival in 1836, was married to the celebrated Mme. Malibran. This gifted vocalist was once asked the best method of learning to sing with taste and expression; her immediate reply was, "Listen to my husband playing an *Adagio* on the violin." Early in his life, Dr. Phipson tells us, De Bériot's greatest wish was to be heard by Viotti, for which purpose he journeyed to Paris with an introduction to the celebrated Italian violinist, and "after having played before him, Viotti gave him the following piece of advice, which the young Belgian never forgot: 'You have a fine style; give yourself up to the business of perfecting it; hear all men of talent; profit by everything, but imitate nothing.'" The violin-playing of De Bériot had a peculiar charm, the result probably of his refined

taste and eminently poetical temperament. His intonation was perfect, his tone was rich and pure, and his execution faultless. His most eminent pupil was undoubtedly Henri Vieuxtemps, to whom he first gave lessons about the year 1829. This admirable violinist, in a letter to Prof. Ella, in 1875, speaks of De Bériot as his "venerated master and friend." It was in the spring of the year 1842 that Vieuxtemps appeared for the first time in London, playing, at a concert of the Old Philharmonic Society, De Bériot's well-known air and variations in E major.

Dr. Phipson's account of the Norwegian violinist, Ole Bull, is extremely interesting. "Opinions are not agreed," says a critic, "as to the extent to which Ole Bull is to be considered an imitator of Paganini." He certainly attempted something of the kind in his famous *quartet for one violin*, the performance of which, at a concert of the Philharmonic Society of Bologna, established his reputation as one of the first violinists of the time.

It might be wished that our author had said something more of the great talents of Henri Ernst, one of the most amiable and accomplished violinists of our day. "His performance," says the writer, "depended in a great measure upon the delicate state of his health; pure tone, wonderful execution, and most poetic feeling characterised his playing." Of the numerous fine violinists at present before the public, Herr Joachim is probably the greatest; nor must H. Wieniawski, the Polish violinist, be forgotten, but there are many others, for an account of whom the reader must be referred to Dr. Phipson's book, which will amply repay perusal, for, apart from the very few faults already pointed out, it is full of information, interesting to the general public, as well as to the amateur and professor; and, finally, the publisher may be congratulated on the production of a work which is beautifully printed and singularly free from errors. W. H. GRATTANN.

BRITISH OPIUM POLICY.

The Poppy-Plague and England's Crime. By J. F. B. Tinling, B.A. (London: Elliot Stock, 1876.)

The Opium Question; a Review of the Opium Policy of Great Britain, and its Results to India and China. By the Rev. Arthur E. Moule, of the Church Missionary Society, Ningpo; with a Preface by Edward B. Cowell, M.A., Professor of Sanskrit in the University of Cambridge. (London: Seeley, Jackson & Halliday, 1877.)

We are not prepared to admit all that is urged in the first of these pamphlets against the opium trade with China; nor do we shut our ears to all arguments on the other side of the question. But we are quite certain that if England is to be held responsible for a traffic in African slaves, or for Turkish misgovernment and barbarity in Bulgaria, she must accept a much more direct and, as it were, personal responsibility still in the matter of this monopoly. The cultivation of the poppy within the limits of her Indian empire, and the recognised export of its

produce, are carried on under a sanction and control which she cannot and does not disavow. The act is her own; the interest she maintains is that of her own coffers. And if, in reply to the charge made against it, the British or Indian Government puts in a mere plea of expediency on the ground of insufficient revenue, we, as a people, should at least moderate our enthusiasm in applauding those of our platform-speakers who are the more prone to exalt our national disinterestedness and morality. The practical encouragement of mental degradation, the dissemination of a material demoralising agency, or whatever else the action be called for which the writer of this *brochure* takes his rulers or legislators to task, is, to say the least, a blot on the escutcheon which should not be suffered to exist, as now observed. If it be capable of explanation, the sooner it is explained the better; otherwise we would suggest immediate reference by the authorities concerned to Mr. Tinling's sensible conclusions, summarised at the close of his volume. Whatever view be taken of the naval and military operations on the Chinese coast in 1840-42, Englishmen who at the present hour dispassionately read the annals of the last half century will scarcely derive satisfaction from the perusal of this particular page of history. If they think the book we are noticing too prejudiced in its retrospect, we recommend them to revert to the published narratives of the day; when perhaps the very arguments of those who defended the war will serve, equally with those of its accusers, to show that it is one to be regretted rather than pleasantly recalled. Mr. Green, in his epilogue to the short but comprehensive *History of the English People* so recently published, speaks of it, with truth as with felicity, as a war by which "the public conscience was wounded."

Although an opium monopoly was attempted on the part of enterprising British subjects in India as far back as 1764, the date of any such measure on the part of the local government does not appear until a few years later. The commencement of the "official" trade with the Celestial Empire is recorded in 1781, when Mr. Hastings, with the concurrence of his Council, "chartered a vessel for the purpose of selling opium in various ports, but particularly in China." Mr. Tinling continues (p. 37):—

"Before this there was a small trade in opium between China and Bengal. It seems impossible to say when it began, whether it was commenced by sea, or by land through the passes of the Himalayas, the traditions of south-western China pointing to the latter way as a trade-route for opium about a century ago."

We may roughly infer that there has been a century of Anglo-Chinese opium traffic conducted more or less under the immediate authority of Great Britain. It is evident, however, that the Chinese Government was disturbed at the procedure inaugurated, and that a formal and interdictory edict on the subject was issued by the Governor of Kwang-tung in 1796. We understand it to be three years later, or in 1799, that the same governor, Kea-king or Kiel-king, memorialised the Emperor to prohibit the introduction of the drug.

Our latest travellers confirm the continuance to the present day of the practice of opium-smoking, in Honan, Canton, and those parts of China near the Birmese frontier. The Rajpûts of India, more especially in the neighbourhood of the Thur and Parker, prefer chewing to inhaling. Writers of all ages, who have been witnesses of the abuse of the poppy-juice by Orientals, speak to its injurious effects.* Purchas, recording experiences available at the dawn of the seventeenth century, calls opium "a dangerous drugge used much in Asia and Africa, which makes them goe as if they were half asleepe . . . but being once used, must daily be continued on paine of death." Chardin, a generation or two later, relates the story of a Persian opium-eater, who, unexpectedly finding himself without his pill-box many miles from home, jumped on a horse and went off at full gallop with the intention of immediate resort to his forgotten treasure; but the accidental separation was too much for him: strength failed, and he died on the road! And only in the past year Dr. Bellew informed us that, at Kashghar, opium and hemp, not being included among the unlawful meats prohibited by Muslim teachers, are "abused to an alarming extent by all classes and sexes."

Mr. Tinling's book is, perhaps, rather diffuse than exhaustive; but it shows unmistakable signs of painstaking, and is well worthy of perusal. Unhesitatingly recommending it to the careful consideration of those who, whether politicians or philanthropists, are interested in the moral as well as material progress of this great country, we turn to a somewhat more recent review of the opium question by a member of the Church Missionary Society at Ningpo.

We can imagine an ordinary reader and commonplace reasoner throwing aside this pamphlet after digesting its first two chapters, with a mentally formed opinion which, if expressed in words, would be much as follows:—"If the Government of the day were the Government of the *reign*, and if the Houses of Parliament were comprised of men legislating rather for the general cause of philanthropy than the practical interests of a particular nation, the principle of Mr. Moule's able and systematic argument would, no doubt, be soon authoritatively recognised. But under present circumstances it were vain to expect short-lived and responsible administrators to debit their tenure of office with a loss of revenue now estimated at 7,000,000*l.* to 8,000,000*l.*, and averaging from 4,000,000*l.* to 5,000,000*l.* for the last thirty-five years. It is true that the matter is one which concerns the Indian more than the Imperial Home Exchequer; and that brilliant returns are promised from other sources to supply the place of an abandoned cultivation. England, however, must support India if India cannot support herself; and any substantial benefits likely to result from the suppression of the opium

traffic are not such as can be realised in a few months or years; if not problematical they will, at best, be tardy. The growth and sale of the drug may look iniquitous; but the practice has many honest and able defenders, and it is indisputably most remunerative."

To politicians of this stamp we commend Mr. Moule's two concluding chapters (there are only four in all), which contain many sensible and thoughtful remarks, besides pertinent and interesting data. At the same time we know that the whole question is beset with difficulties; and not the least striking commentary on the mistaken zeal of some pupils of the ultra-school of Opium Abolitionists is to be found in the very recent reply of the Chinese Ambassador in London to a deputation which waited upon him to ascertain his views. His Government, he is reported to have said, wished to put a stop to the import, "but they found that unless they were assisted not only by England, but by other countries, it would not be sufficient. It would not be sufficient for only England and China to refuse to continue it . . . If England were to leave the trade it would simply go into other hands."

Slavery has been abolished in the United States, and serfs have been emancipated in Russia, irrespectively of money-claims involved. In a case of mere material profit and loss, England is capable of like efforts and a like sacrifice. But does the opium monopoly throw upon her shoulders the whole grave responsibility attributed to her? And is the time ripe for independent action? In any case, as the sudden removal of the objectionable drug must be physically injurious to the individual consumer, so might the cessation of the trade be gradual, and, to a certain extent, tentative.

F. J. GOLDSMID.

The Acts of the Parliament of Scotland, with a Complete Index. Published by Authority of the Lords Commissioners of the Treasury, 1814-1876. (Edinburgh: A. & C. Black.)

MORE than a century and a half after the Union the Records of the Parliament of Scotland are at last completed in an authentic form, and edited by the two best Record scholars of Scotland in this century, Mr. Thomas Thomson and Mr. Cosmo Innes. These Records commence with the earliest traces of Parliamentary life in the ancient laws, the Regiam Majestatem, a copy of Glanville, and Quoniam Attachiamenta, or Laws of the Barons, and in the charters of David I. in the beginning of the twelfth century, which first assure us of the presence of the clergy and the people as acquiescing in the Royal Grants, through the six centuries during which the Scottish Parliament retained a much closer resemblance to the Curia Regis than the English body which bore the same name. They end with the Act by which it put an end to its own existence. The Acts, from the return of James I. from his English captivity in 1424, down to those of the last Parliament of Scotland in 1707, which embrace the Statute law of Scotland usually referred to in the courts, were for the first time fully printed by Mr. Thomson between 1814

* Captain Burton, however, is a notable exception on the other side. He recollects "an old Persian Munshi who used regularly every day to swallow three big boluses;" and he never saw "in the East a more hale or hearty veteran of sixty."—*Scinde; or, the Unhappy Valley*, vol. ii. p. 149 (Bentley, 1857); and again in *Sind Revisited*, 1877.

and 1824, under the authority of the Record Commission. A supplementary volume of prefatory matter of much historical value, containing the earliest vestiges in the form of documents relating to the Laws of Scotland prior to the existence of Parliaments, and the fragmentary records of proceedings in Parliaments and General Councils from Alexander I. to the close of the captivity of James I., which had for the most part been collected by Mr. Thomson, was completed and published by Mr. Innes in 1844, and forms Volume I. of the complete series.

But the contents of the greater part of the fifth and sixth of its eleven volumes, covering the period from the accession of Charles I. to 1650, had been taken, not from the original and authentic record, but from the Warrants, Minutes and contemporary printed Acts, which were far from being exactly or completely printed. The original record of the Scotch Parliaments between that held at Edinburgh by Charles I.'s Commissioners on May 15, 1639, and Charles II.'s Parliament at Stirling, which first sat on June 6, 1651, was supposed to have been lost, but in 1826 Mr. Thomson discovered it in the State Paper Office in London. It had either been by oversight left behind when the Scotch records were returned to their own country after the Restoration, or, as the Acts of the Parliaments during the ten years preceding Charles's execution were rescinded after the Restoration by the Scotch Acts 1661 c.46 and c. 126, except in so far as they related to the rights of individuals, the records for this period may have been deemed no longer part of the Public Records of Scotland. They were soon after their discovery transmitted to Scotland, where they are now in the custody of the Lord Clerk Register, and there can be little doubt of the propriety of publishing them, both because they contain important historical matter, and because they still require occasionally to be referred to in questions of private right. Persons possessing the original volumes as well as the prefatory volume, which has been repaged for more convenient reference, may exchange them for the new volumes, by application to the Stationery Office, or to Messrs. Black, the Edinburgh publishers; but, as the old volumes show the changes made in the Bills while passing through Parliament, many may prefer to retain them and purchase the two new volumes. These volumes, besides substituting the Acts as passed in all cases for the warrants, contain large additions of omitted matter. Not less than 2,300 Acts, ordinances, or separate records, one-half of which were wholly omitted in the old edition, while the other half are represented only by their titles, are now for the first time printed. They also include in an appendix to Vol. VI. part 2, what is one of the most valuable portions of the work, a collection of all that can be established on the evidence of records relating to the Government of Scotland during the Commonwealth. This appendix was due to Mr. Innes, and we cannot but share the regret of Mr. Archibald Anderson, under whose superintendence and by whose exertions this important work has at last been finished, that Mr. Innes has not himself lived to receive the acknowledgments which this

contribution to one of the least understood periods of Scottish history is sure to obtain from historical students. Mr. Anderson himself and three able coadjutors have added a singularly complete and exact index in the twelfth, the last but not the least of the volumes which will now carry down in a worthy form, it may be hoped, to a remote time the sum total of the legislation of Scotland as an independent kingdom. In mentioning the persons by whose joint labours this work has been accomplished the present Lord Clerk Register must not be omitted. Without his personal interest and perseverance, in spite of many obstacles, the necessary funds could not have been procured from the Treasury, which seldom recognises literary or scientific objects outside London. Even persons who think with the present writer that the selection and superintendence for publication of historical records of national importance should be intrusted, as it is in Germany, directly to those whose chief business is historical study, and not to high officers of State with many other duties, will admit that it was a fortunate accident that when the British Government was at last roused to the performance of a duty in which it lagged behind almost every country in Europe the office of Master of the Rolls was filled by Lord Romilly and that of Lord Clerk Register by Sir William Gibson Craig, both of whom had some share of the historical taste more common in the lawyers of England and Scotland in the seventeenth and eighteenth than in those of the nineteenth century. It would have been quite different had the Master of the Rolls been only a clever lawyer and the Lord Clerk Register merely an ornamental head. Probably, too, in the present unenlightened state of British ministers as regards other interests than those of the taxpayer, it was well to have had an official intermediary. The successful accomplishment of the present work ought to be an incentive to renewed industry in the historical department in Scotland, and greater liberality in the financial department in London. We are glad to learn that a publication of the Treasurer's Accounts and some portion of the Privy Council Records of Scotland may soon be expected. Another source from which even more new information as to Scotch history is to be hoped for has, unfortunately, still to be left unexplored, for the Vatican Court, with the blindness symptomatic of old age, has shut the half-opened door of its Record Office. Theiner's volume, as is well known, very imperfectly supplies what might have been anticipated both as regards English and Scotch history from the knowledge and industry of Mr. Stevenson.

Having described the general contents of this work, it is time for us to point out a few of the benefits which it bestows on the national history of Britain.

It is an exaggeration to say with Mr. Froude that history can only be written from the Statute Book, or even that to the ordinary student the Statute Book is the best source from which to gather a view of a nation's career. Legislation is only one of the many ways in which a nation writes its own biography. It is not always the most truthful, and it is

at best a print and not a painting of the national life. Its true colours must be sought in many other quarters, as well as in the Statute Book—in the lives of representative men—in contemporary annals and literature—in the great events of the time. Many nations have had no Parliament or other legislative assembly, and no statutes, during memorable periods of their history. But for those who had, the study of the record of their legislative Acts—the matters which they thought of sufficient importance to embody in laws, with binding sanctions, and for which they contemplated a longer duration than has often been granted to them—is an indispensable aid to the historian.

This is peculiarly the case with Scotland, a country whose separate political history is closed. The Acts of the Scottish Parliament are the sum and substance of what that country has been able to contribute in the shape of legislation towards the establishment of order, law, and government north of the Tweed. It is a record which either a Scottish or a British patriot will read with mingled feelings, but on the whole with thankfulness, for if its pages are stained with some wicked and many weak acts, due to the selfish interests of the Crown, the clergy, the nobles, and the burghs, seeking their own ends and not the public good, yet in its final result it has been the progress of a barbarous race towards civilisation, culminating in the happy second Union by which Scotland became a full partaker in the more perfect constitution and more assured liberties of England, while England received an addition of strength which it would not have done had Edward I. united the island under an imperial sceptre, or had the iron hand of Cromwell welded by force the two countries into one commonwealth. The historian of Scotland has often consulted the earlier edition of the present work, and he will now do so with infinitely greater ease by means of the key to its contents which the Index places in his hands. Nor is the Index of less value to the student of the school of comparative legislation and constitutional history which has at last found a master in this country in Professor Stubbs. Let any such student read the entries to which he is referred by the Index under the heads of Chancellor, Lords Auditors of Causes and Complaints, Court of Session, and Privy Council, and he will be in a fair way to understand what to many is still a mystery, how Scotland got on without a separate equitable jurisdiction. Or let him turn to the entry which traces in minute detail the Annals of the Committee of the Articles, and he will have learnt at least two secrets of Scotch history—the one how so much really good legislative work was done by so rude an instrument as the Scotch Parliament; and the other how the later Stuarts destroyed the valuable institution of the Articles by turning it into a tool of royal tyranny.

It has been often remarked that Scotland had no Constitution, and this in a sense is true. It never had a Constitution sufficiently secured by written charters and laws, because, owing to the excellence of its early kings, of David I., of the Alexanders and of Bruce, it

had not like England to engage in a struggle for chartered liberties. While England was engaged in this struggle the monarchs of Scotland were patriot kings, leaders of its armies in the war which preserved its national independence, deserving and gaining, not the hatred or the fear, but the love of their people. But this very feature in its earlier history caused it at a later time to enter without experience in constitutional government into the struggle with the later Stuarts. In that life-and-death contest the leaders of the nobility and clergy, bound by no memories or ties with the Commons, fought for their own hand, and the national life concentrated itself more and more in the profitable work of the Reformation, which in some degree supplied the want of political training to the middle classes of the people, and in the unprofitable controversies of the Church which followed. But, though Scotland never had a well-organised constitutional system, the volumes before us show that it had many useful institutions originally copied for the most part, either from France, as in the case of its judicial system, or from England, as in the case of much of its feudal law, but to which the peculiar character and circumstances of the little nation gave a form different from those of either of its greater neighbours. It may be said without exaggeration that this edition of the Statutes makes for the first time possible a history of the course of the constitution of Scotland as well as of Scottish law, a system worth the study of other English lawyers than those who aim at practice in appeals.

To several other classes of special enquirers the present publication opens up a new source of exact information. The English philologist will be enabled to trace both the gradual growth of the divergence of the English from the broad Scotch dialect—as we have come to call what was in truth common to both countries before the War of Independence—and the gradual introduction of English as the written language of Scotland. The political economist will find many notices illustrative of prices, of taxation, and of trade. The Scotch genealogist will be able to supply missing links in family history, for the smallness of Scotland has made it possible to include in the Index all names mentioned in the Parliamentary documents or proceedings, and these are, in fact, not widely different from its landed proprietary as they existed down to recent times. Such has been the tenacity of life which has distinguished the comparatively few and poor nobility and gentry of Scotland.

A word of praise is due, in conclusion, to the care with which the work has been edited, and to the excellent printing of the new volumes by the press of Messrs. Constable. We have not detected a single addition to the small list of errata which the editor has modestly headed "Errata as yet ascertained." Æ. J. G. MACKAY.

THE forthcoming novel, *Blue Roses*, by the accomplished authoress of *Véra*, &c., will be read with especial interest at the present time, for it contains some curious evidence as to the claims of Russia to undertake the moral regeneration of her neighbours.

NEW NOVELS.

Winnie's History. By M. C. M. Simpson. (London: Hurst & Blackett, 1877.)

King or Knave. By the Author of "Hilda and I." (London: Chapman & Hall, 1877.)

Eugénie. By the Author of "Miss Molly." (Edinburgh and London: William Blackwood & Son, 1877.)

HERE are three novels, all written with delicacy and care, and all decidedly above the ordinary demands of the circulating library. *Winnie's History* is the longest and most elaborate of the three, and the most remarkable for fluency and ease. The author has kept a just balance of mind as to the chief character among the men of the book. Emile de Canisy, a French adventurer of good family, who would probably have been really fascinating as he is represented, and at the same time, as he is also painted, would have been unstable as water, and rather a snob. The portrait of the heroine, Winnie, is a complete success, and there is a touch of the wise indifference of the wise in the tolerance shown to her hard, worldly, and prosperous sister, Lina. One does not quite understand how Lina's husband, a man of wealth, and a worker in a disagreeable field of entomological research (he collected bugs), came to gather so many French men of letters round him. The sketches of these gentlemen are clever and good-humoured, and nearer to the life than the picture of Mdlle. Mélanie, the passionate actress. The scene with the jewelled pistols is rather melodramatic, but who may be melodramatic in private life if the privilege is denied to an actress at "Les Bêtises"? A lady of higher rank, and literary pretensions, did once make M. Alphonse Karr a "present of a dagger in the shoulder." The danger of the author of *Winnie's History* lies, perhaps, in her fluency and facility, which are quite unusual in degree. She might have spared us, and the author of *King or Knave* might have spared us, the conventional sprained-ankle of fiction. In both novels the accident is unnecessary; besides, it is time that a new sort of accident was invented. Collar-bones are fragile, you may have your fingers crushed on the Metropolitan Railway, or a heavily-framed picture may fall on your head—hundreds of mishaps are as likely as the tedious sprained-ankle.

King or Knave wins our interest at once, in the very first pages, with a description of the fragrant and humid air and fresh-washed landscape which three days of summer rain leave behind them. More touches of this sort might have been introduced, and would not have been resented as examples of padding. The story tells a common tragedy, the slow ruin of a young man of many good qualities—a ruin not morally complete, and redeemed at the close. Many "skeins of grievous loves" are woven into the plot, and the character of the heroine is very winning, while the sketches of children are really admirable. The clever incident which gives a name of double meaning to the novel might have seemed next to impossible if we did not remember too many modern instances in the course of the last three

years. And yet, even so, the incident is almost beyond belief. Different readers will feel various degrees of credulity, but most will acknowledge that the story is careful, clever, and slips pleasantly along.

Eugénie represents a very considerable advance on *Miss Molly*, the author's earlier work. The characters of the two sisters, Eugénie and Antoinette, are pleasantly contrasted; the descriptions of scenery, and of life in French country homes are agreeable; and the style is correct and entirely free from literary affectation. Perhaps the two men, Gaston and Max, who are rivals for the love of Eugénie, are less accurately drawn, and have less stuff and life, than the women of the tale. As to Max, he is not one of the Teutons *qui aiment si métaphysiquement*. "For one second M. Max hesitated, as though he were going to say something; then he put out his arm, and suddenly and swiftly drew Eugénie to him, and pressed a kiss upon her lips. . . . What did he mean, she wondered." An English girl might have been a little amazed; a French one must have expected the earth to open and swallow this daring mortal. Indeed, the girls in this tale are allowed more freedom than we had supposed to be customary in France. Like *Winnie's History*, and *King or Knave*, *Eugénie* deserves a degree of praise which it is not exciting to write or particularly amusing to read. But none of the three stories are of that blank propriety and chastened respectability which makes the weariness of reviewers. One may honestly recommend all three to one's friends without dreading their indignation.

A. LANG.

CURRENT LITERATURE.

The History of the Rifle Brigade. By Sir William H. Cope, Bart. (Chatto and Windus.) In March, 1800, detachments from several regiments of the line were assembled at Horsham, and formed into an "Experimental Corps of Riflemen," for the purpose of "being instructed in the use of the rifle, and in the system of exercise adopted by soldiers so armed." Such was the origin of a regiment which, as the "Rifle Corps," was to earn its earliest laurels under Nelson at Copenhagen; as the old 95th, was to gain glory beyond measure in the Peninsula and at Waterloo; and, as the "Rifle Brigade," was to win its full share of honour and renown in Africa, the Crimea, and India. Any attempt to trace the long roll of glory of which Riflemen are so justly proud would exceed the limits of a short notice, and it must suffice to say that, on all occasions, officers and men have shown that they possessed in no ordinary degree the finest qualities of the British soldier. Rarely has the value of good discipline been better exemplified than by the conduct of the regiment during the retreat from Burgos, and during the more trying ordeal of the retreat to Corunna. Barba del Puerco, Badajoz, Boemplatts, Inkerman, Nawabgunge, and many another hard-fought field, attest the fighting qualities of the regiment, and there are few more gallant exploits on record than the defence of Hallen's picquet at New Orleans and Tryon's capture of the Rifle Pits in front of Sevastopol. The march of the Light Division, of which the 95th formed part, to Talavera, and in later days the forced marches of some of the companies of the Rifle Brigade on the heated plains of India, are remarkable instances of what British troops can do, and the same powers of endurance were displayed by the Riflemen who, mounted behind dragoons, pressed Massena's re-

treat from Santarem, and pushed on in pursuit of the French after the hard-fought battle of Vittoria, as well as by those who in after years formed the Camel Corps and did such good service in Central India. It may be said with little exaggeration that from the commencement to the end of the Peninsular War the Riflemen lived constantly in presence of the enemy; officers and men were exposed to the same hardships, faced the same dangers, and the regiment was brought to a state of efficiency which can best be described in the words of one well able to speak of their merits.

"Certainly I never saw such skirmishers as the 95th, now the Rifle Brigade. They could do the work much better, and with infinitely less loss, than any other of our best light troops. They possessed an individual boldness, a mutual understanding, and a quickness of eye in taking advantage of the ground, which, taken altogether, I never saw equalled. They were, in fact, as superior to the French Voltigeurs as the latter were to our skirmishers in general."

For twenty years after the end of the French War, every officer of the regiment was required on joining to learn and know Crawford's Standing Orders, and the *esprit de corps* shown by the company officers, who accompanied their men on foot throughout the trying campaign of the Indian Mutiny, is a proof that the glorious traditions of the past are still cherished. It would seem hardly possible to introduce any element of dulness into the history of a regiment which has seen so much active service, yet it must be confessed that the thick volume before us is by no means lightreading. Sir W. Cope may not have at his command the glowing language of a Napier, but surely he might have written a more interesting and instructive record of the achievements of his old regiment. On one point, the march of the light division to Talavera, the work throws some light; military students have always felt a difficulty in accepting Napier's statement that, after a march of twenty miles, the light division marched from Malpartida de Plasencia to Talavera, a distance of sixty-two miles, in twenty-six hours. The real facts appear to be that the division was at Malpartida on July 25; on the 26th it marched to Venta de Bazagana; on the 27th to Navalmaral; and on the 28th to Calzada, where Crawford heard that a general action was imminent; after a short halt he pushed forward, and early on the morning of the 29th the division crossed the field of Talavera. The actual distance marched in the twenty-five or twenty-six hours was about forty miles, quite sufficient to make the march memorable in the annals of war.

Historical Records of the Second Royal Surrey Regiment of Militia. By Captain Davis. (Marcus Ward and Co.) The history of the Second Royal Surrey, which Captain Davis has compiled with so much labour and care, brings prominently before us the value of the services which militia regiments render to the State in time of war, by taking up garrison duties at home, and filling up the gaps which are soon made in the fighting line. During the war with France the regiment was embodied—with an interval of eleven months after the peace of Amiens—from 1798 to 1814, and was quartered for three years of that period in Ireland; it was again embodied in 1814-15, and afterwards in 1855-56. The men of the Second Royal Surrey have always volunteered with alacrity to regiments of the line on active service, and many of them were to be found at Waterloo fighting in the ranks of the Guards in their militia jackets. In 1814 the Second Surrey furnished a contingent of four officers and 114 men to the First Provisional Battalion of Militia, which, under the command of the Marquis of Buckingham, landed at Paulliac, and was for some time quartered at Bordeaux; and in 1855 the entire regiment volunteered for service in the Crimea. The high state of drill and discipline which, in 1803, obtained for the regiment the honour of wearing the royal star on the regimental button has always been maintained, and the officers may

be congratulated on results which are so largely due to their zeal and exertions. In his opening chapters Captain Davis gives many interesting details relating to the early history of the militia, and to military events in the county of Surrey prior to 1756, and he concludes his work with a short biography of Burns' "dainty chield," Francis Grose, the antiquarian, who served for some years as adjutant in the Surrey Regiment of Militia.

The republication of any one of Sir George Lewis's works is a healthy symptom, and Sir Roland Wilson is perfectly justified in passing over the objection that *Remarks on the Use and Abuse of Political Terms* (Oxford: Thornton) was a youthful work which the author did not care to re-issue in his lifetime. Loose thinkers on politics will be all the better for a few hours passed in the study of even the youthful work of a writer who abhorred the falsehood of the vague and indefinite as strongly as the hero of the *Iliad* abhorred the falsehood of ordinary mendacity.

Deák Ferencz Emlékezte. Csengery Antaltól. [In Memory of Francis Deák, by Antony Csengery.] (Budapest: Franklin-Társulat.) The panegyric of the great Hungarian patriot and statesman, Francis Deák, pronounced on January 28 last, the anniversary of his death, before the Hungarian Academy, is a masterpiece in its own department of literature, and as such it was received by the sympathetic audience to which it was addressed. M. Csengery's long and intimate association with Deák specially pointed him out to the choice of the Academy, and the style and composition of the panegyric before us fully sustain the author's great reputation as a Hungarian writer. Although M. Csengery began by telling his hearers that the narrow limits within which his oration had necessarily to be confined precluded him from giving them either a history or a biography, he has contrived to give a very able sketch of Deák's career as a whole, of the greatest interest to those who are already acquainted with the history of Hungary during the last half century. In setting forth the peculiar gifts which enabled Deák to achieve a so much greater measure of success than the many able and earnest men with whom he was from time to time associated, M. Csengery has with remarkable delicacy and tact succeeded in heightening our esteem for the object of his eulogy without doing any injustice to Nagy, Kőlcsey, Wesselenyi, Széchenyi, and Kossuth. But, while admiring the manner in which the panegyrist has accomplished his task, we cannot forget that he was fortunate in his theme. The annals of no country tell of a nobler political career than that of Francis Deák—a career that for nearly half a century was one consistent display of prudence, patience, and virtue, on the part of one whose rare and undisputed abilities contributed less to his great successes than the impression produced by his moral character. We are informed that a German translation of M. Csengery's panegyric is in course of preparation. It is certainly to be wished that the Liberals of Western Europe should be enabled to read in this condensed form the story of one of the most encouraging instances of the benefits of free discussion, and of courageous and persevering assertion of political rights.

SIGNOR NICOMEDE BIANCHI, who has for some years been director and superintendent of the Archivio di Stato Piemontese, publishes as the first-fruit of his official labours a large and very handsome volume entitled *Le materie politiche relative all'estero degli archivi di stato Piemontesi* (Bologna e Modena, Roma, Torino, Firenze). The view it gives of the treasures—hitherto little known and still less made use of—contained in the archives of Turin is admirable, as it embraces the whole period from the reign of Humberto III. of Savoy to the formation of the Kingdom of Italy—from 1179 to 1861. The oldest documents relating to England are a patent of King Edward's appointing commissioners to prevent the Dauphin of

Vienne from molesting the Count of Savoy in violation of the Anglo-French agreement (August 7, 1289); a reckoning of the costs incurred by the Abbot of San Sulpizio on the occasion of his embassy to London as the envoy of Count Philip of Savoy; and, lastly, a receipt of Count Philip's for 200 marks sterling paid him by King Edward of England for his services, without any dates affixed. The Turin archives are, therefore, much poorer in documents bearing on the relations between England and Savoy than the Record Office in London, as is apparent from Count Sclopis' interesting work *Delle relazioni politiche tra la dinastia di Savoia e il governo Inglese* (Torino, 1853). Among the Turin treasures should further be mentioned (1611-19) the negotiations relating to the proposed marriage between the Prince of Wales and the Princess Maria of Savoy; also, among the deeds preserved in the so-called *Raccolta Mongardino*, two volumes on the religious affairs of England from 1560-69, and one, No. 61, on a project of marriage between an English Prince and a Princess of Tuscany, dated 1715.

Rambles in Galloway. By Malcolm McLachlan Harper. (Edinburgh: Edmonston and Douglas.) Although this is not exactly a guide-book, still, if any of our readers think of having a "tramp" through the south-west of Scotland next summer, they could not do better than take Mr. Harper as a companion in their rambles. He will show them all that is worth seeing in the counties of Kircudbright and Wigton, and tell them the history of every place they come to. Threave Castle suggests many stories of the cruelty of the Douglasses, whose "Gallows' knob" was never without a tassel for fifty years, as an innocent vassal was sacrificed, so it was said, to uphold the honour of his lord, if no properly qualified tenant was at hand. The heroism and the brutality of a later age receive many illustrations from the epitaphs of Covenanters, victims of Grierson of Lagg and "Bonny Dundee," while an example of the fanaticism of a more recent period is afforded by an account of the Buchanites—a sect founded by Luckie Buchan at Crockettford, whose members imagined, like the Princeites of the Agapemone, that their Christian perfection would exempt them from the common lot of mortals. For travellers with a taste for architecture there is Sweetheart Abbey to be visited, a beautiful specimen of early decorated work. The singular name of this monastery is due to its foundation by Devorgilla as a shrine for the heart of her husband, the founder of Balliol College. It has recently been suggested that the heart did not remain here long, but was removed to Brabourne Church, near the Kentish estates of the Balliols. The ruins of the abbey church alone remain, and have hitherto been disfigured by a parish church which was built in the last century out of the ruins of other parts of the building. Fortunately this is to be removed so as to afford a better view of the existing remains. A very fine Norman doorway is to be found at Whithorn Abbey, where the relics of Ninian, the first bishop of Scotland, long reposed; and there are one or two stone crosses in the country of an uncommon type. The illustrations to the volume are passably good, many of them being by the pencil of James Faed, who is a native of Galloway; but it is a pity that there is no map of the country, which is a most useful addition to books of this class.

NOTES AND NEWS.

MESSRS. CASSELL have invited Mr. Ffysfe to write a popular history of the present century, which is to appear a volume at a time as it is finished. It is also known to Sir Charles Dilke's friends that he too is engaged in collecting materials for a history of the nineteenth century, although we believe that he does not intend that any portion of his work should appear for many years.

MR. H. SWEET is engaged on a *Handbook of Phonetics*, to be published by the Clarendon Press, Oxford. It will give a clear and practical summary of the latest results of phonetic investigation, both at home and abroad, together with some original observations. The notation adopted is based on the same principles as Mr. Ellis's "Palaeotype," only simplified and applied more consistently. There will be a special appendix on the principles of "Spelling Reform," in which the views already put forth by Mr. Sweet in a series of letters to the ACADEMY will be developed more at length.

MESSRS. MACMILLAN AND Co. will shortly publish a volume entitled *Turks and Greeks*, by the Hon. Dudley Campbell, being an account of a recent journey through Servia, Roumania, and Greece, including a visit to Constantinople.

THE sale of the books and engravings of M. Firmin Didot is terminated, and has produced 626,574 francs (25,063*l.*).

PROF. WINDISCH, best known as an excellent Celtic scholar and as the first editor and translator of an important philosophical Sanskrit work of the Jains, has been appointed successor to the late lamented Prof. Brockhaus, the eminent Leipzig Sanskritist. He will exchange his present University of Strassburg for that of Leipzig in the autumn. Thus Celtic philology will henceforth be duly represented in Germany in its leading philological university. We hear that Prof. Windisch has a Celtic chrestomathy in the press.

DR. DELITZSCH's Hebrew New Testament is now complete.

DR. DÖRNER, of Berlin, so well known to English theological students by his Christology, is, we are informed, engaged on a treatise on systematic Christian doctrine.

A FEW words, though late, are due to the memory of the Rev. John Kenrick, who died May 7, well known to English scholars of a former generation as the editor of Zumpt's Latin and Matthiæ's Greek Grammar, and as the author of valuable works on *The Egypt of Herodotus* and on *Phoenicia*. He was born at Exeter, February 4, 1788, and studied successively at Glasgow, Göttingen, and Berlin. Though merely a tutor at a Unitarian College at York, he was indisputably the greatest Nonconformist scholar of his own day, and never ceased contributing to organs of critical philology and theology, such as *The Philosophical Magazine*, the *Cambridge Philological Museum*, and *The Prospective* and *The Theological Reviews*. He was also a progressive Biblical critic, long before *Essays and Reviews* had lighted the torch of controversy—yet never, in his anxiety for progress, affirmed more than he thought himself absolutely able to prove.

MESSRS. HURST AND BLACKETT will publish, in June, a new story called *The Marquis of Lossie*, by Dr. George MacDonald, in three volumes; and *Winstowe*, a novel, by Mrs. Leith Adams.

MESSRS. RIVINGTON have in the press a second volume of *Spiritual Letters of Archbishop Fénelon*, entitled "Letters to Women."

THE last monthly number of the *Journal des Economistes* (May 15) contains an article by M. A. F. de Fontpertuis, on the late Mr. Walter Bagehot and his works. M. de Fontpertuis is remarkable among Continental publicists for his knowledge of English literature, and his examination of Mr. Bagehot's principal writings will repay the attention of English students of politics and political economy.

A FEW notable autograph letters, collected by the late Mr. Benjamin R. Green, the artist, were sold by Messrs. Puttick and Simpson on the 17th inst. Among them were two of Thomas Bewick, the engraver, which went for 4*l.* 4*s.* and 3*l.* 12*s.* respectively; Sir Isaac Newton's signature to a receipt, 2*l.*; a letter of Burns, in verse, signed

"Rob the Ranter," dated 1785, 2*l.* 15*s.*; of Byron, from Newstead, 1811, 3*l.* 3*s.*; of Mendelssohn, from Berlin, 1838, 1*l.* 14*s.*; an album, formerly belonging to the actress Ada Isaacs Menken, containing an autograph poem by Mr. Swinburne, two lines signed "To the Last Love of my Heart," by Alex. Dumas, and letters of Fechter, Reade, Dickens, and others of note, sold for 3*l.* 3*s.*

ACCORDING to the *Academische Jahrbuch* for 1877, the number of students in the German Universities, in the wider sense of the term—i.e., including five Austrian, three Swiss, and one Russian University (Dorpat)—amounted in the summer half of 1876 to 24,700. If compared with the number of matriculated students during the winter half of the preceding year 1874-75, these figures represent a trifling decrease, which, however, falls to the share of the German Universities not lying within the borders of the German Empire; in the number of students in the German Universities, properly speaking, there has been an increase.

AN interesting sale of MSS. and Autographs is announced for June 5 by Messrs. Sotheby, Wilkinson and Hodge. We notice among the autographs some verses and literary criticism written by Lord Byron in his early years on the fly-leaves of Shenstone's Works; letters of Mary, Queen of Scots; Elizabeth's Earl of Essex; Edmund Burke, and many others. The original MS. inventory of Henry VIII's Wardrobe at Windsor is in the collection; besides unpublished documents brought together by Dodsworth the antiquary; illuminated missals and other works of ornament illustrating English, French, and Italian art in the Middle Ages; an early MS. of the Greek Gospels; a Psalmbook of York or Sarum use, with English Notes in the Calendar; &c.

THE forthcoming number of the *Fortnightly Review* will contain an article on George Sand, from the pen of Mr. Matthew Arnold.

MR. QUARITCH has discovered an Old-English example of the art called Xylography. There is no block-book of English origin mentioned in Sotheby's *Principia*, and it was not supposed that anything of the kind had ever existed. The curiosity in question is an Almanack or Calendar, printed from engraved blocks of either wood or metal, and supposed to have been produced in the monastery of St. Albans before the year 1537. It is on a sheet or strip of vellum, 30 inches by 4, and is full of little figures of the English saints whose names occur in the Calendar; while on the reverse there is a series of pictured illustrations of the Months, similar to those in the early Missals and MSS. A blank is left for the year "ab incarnatione Domini," which is filled up by hand with the date of 1537. Under this the year of the King's reign (similarly added in MS.) is given as "xlvii.," a ludicrous blunder which is easily accounted for. The scribe attempted a sum in subtraction so as to ascertain the regnal year; but instead of placing (15)09 under 1537, he reversed the figures and deducted ninety.

A NEW work, bearing the title of *The Sea of Mountains*, by Mr. Molyneux St. John, will be shortly issued by Messrs. Hurst and Blackett, in two volumes. It will comprise an account of Lord Dufferin's tour through British Columbia in 1876.

THE allowance granted by the Secretary of State for India in Council to the *Indian Antiquary*, for the publication of facsimiles of copperplate grants and other Indian inscriptions is being put to admirable use. Sir Walter Elliot has placed his unique collection of copperplates at the disposal of Mr. Burgess, and several of these interesting records, facsimiles of which could not have been produced without the grant, have already been translated by Mr. Fleet, of the Bombay Civil Service, and republished in the columns of that useful journal. Among other articles which have lately appeared are several by Dr. Muir, Dr.

Bühler, Bishop Caldwell, Prof. Bhāṇḍārkar, Mr. Sinclair, and other well-known scholars. Mr. McCrindle is also continuing his valuable translation of the fragments of Megasthenes on India, as collected and annotated by Schwanbach and Prof. C. Müller.

MESSRS. WILLIAMS AND NORGATE will publish next month *Monotheism, derived from the Hebrew Nation and the Law of Moses, the Primitive Religion of the City of Rome*; an Historical Investigation, by the Rev. Henry Formby.

THE second part of Facsimiles of Oriental MSS., &c., issued by the Palaeographical Society, is now ready for distribution. It consists of fifteen plates, with letterpress; and, dealing with eight languages, has, among others, specimens of Syriac, A.D. 509; Hebrew, A.D. 718; Arabic, A.D. 885; and Sanskrit, A.D. 1008. Additional subscribers are much wanted for this series.

IN accordance with the terms of the bequest of the late Dr. H. C. Barlow, the Council of University College, London, have resolved that a course of lectures on Dante's *Divina Commedia* shall be delivered in the college next spring. Prof. Volpé will be the first lecturer, and the lectures will be given in Italian.

THE statistical enquiries conducted by Dr. W. W. Hunter, Director General of Statistics to the Government of India, the result of which tends to establish a connexion between the periodicity of sun-spots and the periodicity of rainfall in Southern India, will shortly be issued in this country in the form of a Parliamentary paper. The opportunity will thus be offered of determining the value of the evidence upon which such important conclusions are based. In the meantime, it is interesting to learn that Mr. C. Meldrum, the Director of the Royal Alfred Observatory in the Island of Mauritius, has been continuing his observations on the same subject. In his official Report for 1875, which is dated October, 1876, he publishes a series of tables showing the rainfall returned at certain stations in each division of the globe in the ascertained years of maximum and of minimum sun-spot during the present century. Out of twenty-six such comparisons, twenty-two disclosed an average heavier rainfall in the years of maximum sun-spot; and a closer examination of the figures available proved that a periodical increase in the rainfall universally begins to occur in those years when the sun-spot cycle is also rising towards its maximum. Mr. Meldrum is inclined to believe, as the result of his own observations with the photoheliograph, that, not only in cyclic periodicity, but even in daily variations, some coincidence may be established between the rainfall and the velocity of the wind on the one hand, and the number of spots in the sun on the other. The whole subject opens a very promising field for future investigation. It need only be remarked here that the application of Mr. Meldrum's formulæ to the figures tabulated by Dr. Hunter fails to add much additional strength to the hypothesis which is the common property of the two independent observers.

M. TAXILE DELORD died, as we briefly announced last week, on May 13, aged sixty-two. He began his career at Marseilles as a journalist in 1835; he came to Paris in 1837, and speedily made himself a name by his southern vivacity of temper, his wit and good-humour. It was on the staff of *Charivari*, of which he became editor in 1842, that he principally made his reputation; afterwards he was on the staff of the *Siccle*, to which he remained a constant contributor till his death, with the exception of the brief period, 1867-70, during which he edited the *Avenir National* with M. Peyrat. He was also an anonymous contributor to the *Magasin des Librairies*, and the *Revue Politique et Littéraire*. The only considerable work which he undertook was his *History of the Second Empire*, in six volumes, a conscientious work, but somewhat heavy and wanting

in originality. Delord was before all a journalist, an improviser, throwing off his sallies under the passing impression of the moment. He was also a good-hearted man who will be regretted by all who knew him.

THE Numismatic and Antiquarian Society of Montreal propose to celebrate the Caxton Anniversary by holding an exhibition of early printed books, &c., on June 27 and 28.

THE May number of the Russian *Vyestnik Evropy* devotes a great part of its space to foreign books. Mr. Mackenzie Wallace's *Russia* forms the theme of a long and very favourable article, in which the writer states that the book is one which will not only interest Russians but also instruct them. "For Russian readers," he says, "those chapters have a real value which treat of the village commune and rural self-government, and—in the sense of clear classification—the chapters about the Sects." The story of *Daniel Deronda* is given in a kind of summary, after the fashion of the condensations of foreign novels, not always gratifying to authors, which appear from time to time in the *Revue des Deux-Mondes*. A valuable essay on the Village Commune in Russia is contributed by K. Kavelin, in the shape of a review of Johannes von Keussler's recently-commenced work, *Zur Geschichte und Kritik des bäuerlichen Gemeindebesitzes in Russland*. M. Tourguènéff, in addition to the Russian original of his story of *The Priest's Son*, which appeared in French some little time ago, sends a translation of a recent work by Gustave Flaubert, and there are five verse-translations from Miss Procter and Mr. Longfellow. The other articles are "A Zoological Essay" on "Animal Individualism," by A. Brandt, the commencement of a work on "Russia and Europe in the First Half of the Reign of Alexander I.," and "Old and New Bulgaria: a Literary Sketch," by A. Pypine.

PROF. HIRAM CORSON, of the Cornell University, Ithaca, is expected to arrive by the *England* steamer on May 30. He will read his paper on Shakspeare's Versification before the New Shakspeare Society, on Friday, June 8.

PRINCE LOUIS-LUCIEN BONAPARTE has given 600 copies of his new octavo Dialect Map of England, printed in black and red, to the Philological Society, for their *Transactions*. He has also given 600 copies of the same map to the English Dialect Society, which will reprint his paper on the Dialects of Somersetshire, &c., from the Philological Society's *Transactions*.

NOTES OF TRAVEL.

In 1873, when Captains Roudaire, Villars, and Noll were engaged in carrying out the measurement of an arc of the meridian across Eastern Algeria, from the Mediterranean at Biskra, southward by the Aures mountains into the low desert beyond, they found that the Shutt Melrhir, the inmost of a series of depressions which extends from near the Gulf of Gabes through Southern Tunis into the Algerian Sahara, was at a level of 88 feet at its margin, and 138 feet at its lowest beneath the Mediterranean surface. The year following M. de Lesseps submitted to the French Academy of Sciences a project by M. Roudaire, to create an inland sea or lake in the interior of Algeria; a commission was appointed to consider the project, and officers of the staff were sent out to survey the region of the depressions. As the result of this we have now before us M. Roudaire's *Rapport à M. le Ministre de l'Instruction Publique sur la Mission des Chotts; Etudes relatives au Projet de Mer Intérieure* (Paris: Imp. Nationale), which contains a full account of his investigations and a most valuable topographical map of the Tunisian and Algerian Sahara. The depressions called Sbakh (marshes) in Tunis and Shtoot (shores) in Algeria are low-lying wastes of sand in which crystallisation of salt abounds mingled with minute particles

of shells, in some places marshy, in others dry, and often concealing treacherous quicksands. They stretch over a distance of about 230 miles, the most westerly, the Melrhir, occupying an area of about 450 square miles: the next is Salem ("safety"), followed by Gharsa, Ghernis, and Fejj ("dread"), with many smaller ones between, the most easterly reaching to within fifteen miles of the sea at Gabes. The isthmus between Fejj and Gabes is composed chiefly of alternate strata of grey quartz and ferruginous freestone, which rise at an angle of 60° and overlie another stratum of chalk. All the "Shtoot" are beneath the sea-level, and M. Roudaire's map, on which the approximate position of the Mediterranean level is traced, shows that, if the isthmus were cut through, the sea would cover a considerable space round the border of each depression and would unite them all, by narrower channels between, into one large lake. M. Roudaire's Report is in every way favourable to the scheme.

"Taking into consideration," he says, "the cost of carrying out this enterprise and the immense advantages which would arise from it, we may be allowed to regard the creation of an Algerian Sea as a project the realisation of which is certain. A great amelioration of the climate of Algeria and Tunis, and a consequent large increase of agricultural wealth in those regions, in which drought is the only obstacle to the natural fertility of the soil; the creation of an easy and economical highway of communication between the northern and southern portions of the colony, and the development of new commerce and industry, would be the happy results of the execution of the scheme. The expenses would be covered by tolls on the passage of vessels, and by concessions of land."

It may be well to note that in M. Roudaire's scheme there is no question of flooding anything more than a very small fractional portion of the border of the desert, and to disconnect his project altogether from that one of "letting the waters of the Atlantic into the Western Sahara" which was conceived a short time ago by a few British enthusiasts in their very dense ignorance of everything that was known about that region. The lake which would be formed by uniting the depressed "Shtoot" would not be so long as Lake Ontario or Lake Erie; its connected basins would necessarily have a much smaller united area than either of these lakes, and the depth of the greater portion of it would be so very inconsiderable that its easy navigation, even by the lightest craft, might well be doubted. The creation of such a large evaporating surface would almost certainly result in the fertilisation of the land surrounding the new lake, since the rich vegetation which springs up in the irrigated spots round the French artesian wells in the Wady Rhir shows that drought alone is the cause of the barrenness of the soil of this part of the Sahara. At the worst the formation of the lake could do no harm, since the space it would occupy is at present valueless.

THE *Times* of the 14th inst. contains a letter from its correspondent at Alexandria, describing Captain Burton's recent visit to the ancient land of Midian on the eastern coast of the Gulf of Akaba, a country which has long been supposed to teem with mineral wealth. The Khedive of Egypt, whose vice-regal rule extends to Midian, had long a desire to put rumour to the test, and asked Captain Burton to make a visit of inspection to this district, in which no modern traveller has ever set foot:—

"A Government frigate was placed at his disposal; a military escort was given him, as turbulent tribes make travel in Arabia no holiday task; a secretary, and, what was more important than all the rest, an able mining engineer in the service of the Khedive—M. George Marie—were attached to the expedition. The party left Suez on March 21 last, and on April 2 they arrived at Moilah, on the east coast of the Red Sea, at the entrance of the Gulf of Akaba. It is a small port, with a tolerable anchorage and an Egyptian garrison. Thence they took boat to Eynounah Bay, at the entrance of the wady or valley of Eynounah, a little north of Moilah, on the eastern side of the gulf. . . .

Large towns, built, not of mud, as Arab towns often are, but of solid masonry such as the Romans always used, roads cut in the rock, aqueducts five miles long, remains of massive fortresses, artificial lakes—all these signs of wealth and numbers are reported by Captain Burton. According to him, the reason of it is not far to seek. The rock is full of mineral wealth."

Gold and silver, tin and antimony, were found, and the traces of a former busy mining population were seen by every ruined town. The country is reported auriferous from Makna up to Akaba at the head of the gulf, and Captain Burton believes he has brought back to life an ancient California.

Two little volumes, entitled *Armenia and the Armenians*, by the Rev. James Issaverdenz (Venice: printed in the Armenian Monastery of St. Lazarus, 1874 and 1877), have a special interest just now that the Russians are advancing southward of the Caucasus. The first gives a valuable but very brief sketch of the geography, climate, population, and history of this part of Asia Minor. The second is entirely devoted to the history of the Armenian Church, its rites and ceremonies.

In an account of a recent visit to the island of Juan Fernandez (Robinson Crusoe's island), by Sr. Bossi, published in the *Siglo* of Montevideo, after a description of its volcanic formation and steep broken escarpments and ravines, the author notices the absence in it of any indigenous animals, and remarks on the singular fact that, though its coasts abound in fish, the island is never approached by any sea-bird. Referring to the great geological changes which have taken place in this region, he says:—

"The islands of Juan Fernandez are the two watch-towers which remain to mark this portion of the world (the land which once united America and Asia) now hidden beneath the waves, while America is rising grandly and does not yet seem weary of ascending, for we have observed in our second voyage of exploration to the Smith Channels, especially in the Gulf of Trinidad (west coast of Patagonia), that the land there is rising annually as much as forty feet in some places. As an indubitable proof of the truth of this it may be noted that the earlier voyagers found in Lat. 49° 48' S., and 75° 32' W., an island which they named Monte Corso, and they gave the name Spartan Passage to the channel which separated it from Cape Breton. Now it is united to the Cape by a lowland, which has risen from the sea, and by this union has formed a splendid and secure bay to which the chief of the Chilean Hydrographic Survey has given the name Bahia Bossi."

WE understand that the delay in the publication of the *Journal* of the Royal Geographical Society has been unavoidably caused by the reduction and engraving of Colonel Gordon's map, to which we referred a short time back. This map will show the connexion of the White Nile with the Equatorial Lakes, giving the course of the river from Lardo to Urondogani. It will be accompanied by a brief explanatory paper furnished by Colonel Gordon himself.

THE French Archaeological Congress will hold its forty-fourth session at Senlis, from May 28 to June 3, and archaeological topography will be among the subjects discussed.

MAGAZINES AND REVIEWS.

THE *Argonaut* for May widens its range of interest. Besides several continuations of papers in past numbers, it has a sound critical article on Wordsworth as "the poet of nature," by W. A. Steel; a valuable archaeological contribution by Mr. W. Andrews, on the curious and little-known "Halifax Gibbet Law," and a briefer sketch of kindred nature, on "Touching for the King's Evil." The remains of the Halifax Gibbet, suggestive of a law in force there from 1280 to 1680, were unearthed and carefully enclosed on Gibbet Hill, by the town trustees in 1840, and the particulars of the conditions and proofs required

before a felon could suffer this mode of summary decapitation are sufficiently curious. He must have been caught *within the liberty*, and might not be brought back to be executed if he escaped, even after condemnation. He must have been taken either *hand-habend* or *back-berend*, with the stolen goods in hand, or on his back, or confessing that he took them. Three markets must have been held at Halifax between his apprehension, condemnation, and execution. Such data of ancient customs are worthy of preservation. The "Loreley" of Heinrich Heine is neatly translated by Miss Jackson, and Dr. Robinson's "Leaves from a Tourist's Note-Book" enshrine at least one pretty piece of original verse, on the view of the Bay from the Palazzo Doria Panfili at Genoa. In the *Argosy* "Gabriel's Appointment" proceeds with increasing interest; "Through Holland" introduces us to the less-known town of Zaandam, with its 400 mills and its *souvenirs* of Peter the Great, a shipwright here in 1697, and to the curious town of Alkmar, the finest buildings of which are its Gothic Townhall and its Weigh-house, and the staple commodity its cheeses. Mr. C. W. Wood's diorama is continued through Haarlem to the village of Broek (pronounced Brook) and to Monnickendam, a dead city of the Zuyder Zee, as well as the island of Marken. Six capital illustrations enhance the pleasant letterpress. "Laura's Love" is a pretty but rather sensational short story; and "Elam's Adventure," a stirring love-passage in the Wallamet Valley. The interest of the *Monthly Packet* is chiefly in continued papers such as those on "Prehistoric Times in the Dawn of History," where the writer with method and order presses the stone-implements of the Drift Period, the kitchen-midden, the grave-mounds, and the patriarchal institutions of the Aryan race, into his theme and subject. Miss Yonge's "Cameo" for this month is the exciting period of the second meeting of the Council of Trent, and introduces us to Prince Moritz of Saxony and the Duke of Alva, and more than one tented-field and battle-ground, while among those who mix in the diplomacy of the time is found Jacques Amyot, translator of *Plutarch's Lives* into French, and most familiar to us as the model from whom North borrowed, but here figuring as his sovereign, Henry II's, ambassador to Rome. The second part of Mr. Tyrwhitt's "The Basilica" contains, *inter alia*, a broad ideal outline of the arrangement of one of these, based on that in Lord Lindsay's *Christian Art*, which will be found very clear and comprehensive. There can be no need to dilate on the merits of Miss Bussell's "Our Young Ladies," or Miss Yonge's "Magnum Bonum," which divide between them the suffrages of the boudoir and the schoolroom. Between the *Monthly Packet* and the *Victoria Magazine* there is a gulf to which we cannot shut our eyes. The tone, the composition, the calibre of the writers in them are miles apart. In a paper on "Some Defects in the Higher Education of Women" Georgianne E. Watson discusses sensibly certain defects of method in teaching, and justly complains of the custom of encouraging girls to enter society during the last year or two of their school-course. Less practically she pleads for the teaching of "ethics" and political economy. But if we turn to the next article, a continuation of the story of the "French Governess," is it of a kind likely to profit or edify female readers? And, again, in the comparison of Rhoda Broughton with Ouida, though in the main the criticism is not unjust, there strikes us a certain disposition to extenuate and veil the unsatisfactory underlying moral tone of the former—and this to a class of readers who would benefit by much plainness of speech. The best article in the number is on Mrs. Lucy Hutchinson and Lady Mary Wortley Montagu, but wherefore these ladies are grouped together or contrasted it is not very easy to discover. The "Condemned Cell" is a ballad of the last Durham Assizes, very much of the hawker's "broadsheet" stamp.

In the May number of the *Charing Cross Magazine* we note the beginning of a new novel by Joseph Hatton, something in the fashion of *Clytie*, named "The Queen of Bohemia," and a painstaking comparison, by the Rev. Burlington Wale, of Ancient Necromancy with Modern Spiritualism. The writer's sympathies and views are with those who hold that the phenomena of "spiritualism" are "Satanic," and not produced by disembodied human spirits. A short paper on "Charing Cross" reproduces a very silly derivation, "Chère-reine" (*i.e.*, Eleanor's) Cross: and "Roscius Secundus" adds a slender dramatic survey—"The Mask and the Lyre." In the *Churchman's Shilling Magazine* there is a lively account, "How our great Drainage System came to Grief," and the Rev. Frank Heath contributes a sketch of Bishop Joseph Hall, which undervalues his *Satires*, but does justice to his *Contemplations*.

Of Sunday serials the first which comes to our hand this month is the *Sunday Magazine*, and in it we are attracted by two capital papers, the one on Mount Athos, as a relic of the Middle Ages in a religious point of view, recalling a number of choice storehouses of the treasures of Byzantine art, and a rare and priceless wealth of manuscripts, and illustrating by the testimony of an eye-witness the ignorance, sloth, and narrow suspiciousness of their present incompetent custodians; the other, Mr. J. A. Camden's pleasant paper on Forests, which dwells much on those in tropical regions, and quotes picturesque features of these from Mr. Bates's *Naturalist on the Amazon*. This article also adverts to the influence on climate of trees or the absence of them, and cites in illustration the rows of poplars grown in the Tuscan Maremma, and the introduction of *Eucalyptus globulus* into Algeria, France, and Italy. The paper on Heraclius, Emperor of the Romans, is good, so far as it goes, and the story of old Edinburgh, "Within One Step of Death," thrilling and *vraisemblable*. The author of *John Halifax, Gentleman*, has four touching stanzas, "Forsaken." In *Good Words*, will be found "A Sketch by the Way" of the Island of Ascension, by Prof. Sir Wyville Thomson, which packs much about its natural features, fauna and flora, in a small compass; and Canon Tristram tells the story of the Isles of the Pacific by the testimony of their curious and distinctive indigenous birds. Our "Walks about London" in this number include the still grand church of St. Bartholomew's, Smithfield, and afford pictorial and descriptive reminiscences of old Charterhouse, the old brick cloister of which extends along one side of the playground now devoted to the modern buildings of Merchant Taylors. More in the essay shape, but exceedingly practical and worth serious perusal, are Mr. J. Hamilton Fyfe's reflections on "The Problem of the Middle Classes," designed to check and cure the pride which taxes us far more heavily than the State. To those who have not read Mr. Heathcote's striking volume on *Fen and Mere* we can conceive that Outhbert Bede's intelligent *résumé* of it in the *Leisure Hour* will be congenial reading. "Cuckoo Lore, Natural History Notes, and the Goat-Sucker in Epping Forest," will furnish pabulum to the young naturalist, and hints for "good works" may be gleaned from the biographical sketch of Sir Charles Reed, and from "New Helps for Hospitals." The *Sunday at Home* goes in rather for stories, such as "Something Wanting" and "A Family Living;" and a paper on "Beating the Bounds" might have been made more attractive had the writer mingled more illustration of the time-honoured custom with his moral reflections. We have seen young lads employed in wading midway through a river's course, and afterwards scaling a castle wall, at the mayor and corporation's bidding, with a view to future testimony as to the county and parish boundaries. Perhaps the *Sunday at Home* has just a little too much of the serious element, without being any more calculated for wholesome reading than

Cassell's Family Friend, which, amid a great variety of papers, has very few that are ill-chosen, none that are objectionable. "Our Model Day Nursery," for instance, by Lady Georgina Vernon, in the present number, may lead Christian hearts to sympathise with the writer's interest in a *crèche* or "day-nursery," borrowed from the Sisters of Mercy in Paris. "An Hour in Seven Dials" is a sketch of squalid London happily in process of being civilised, and purified and Christianised. "Fancy Bazaars and Sales of Work" suggests a mode of raising funds for charities which is justified by the end in view and sanctioned by very high authority; and there are other articles in furtherance of philanthropic schemes, such as the "Plea for Public Baths," by Mr. George Frederick Heath. "A New Employment for Women," "How to Prepare for Examinations," and "My Visit to a High School for Girls," are other short papers of a practical kind interspersed with stories, poetry, natural history, and horticultural hints, for the most part, far above par.

GLANCING from the contemplation of some of our secondary magazines to the kindred periodicals of America, we reiterate our hint to home editors that there is much in them to be imitated. The calibre of the *Atlantic Monthly* for May, in contributors, matter, breadth, and variety, strikes us as superior to all but our best magazines, and quite on a par with these. For example, "The Centennial Exhibition" is noticed with reference to its "crude and curious inventions" by Mr. Edward H. Knight, who, among those pertaining to music, introduces us to the Japanese "Bones" and the curious "Wood Harmoniums" of Angola and Central Africa. A higher sphere of music is reached in Mr. Finck's "Sketch of the Wagner Music Drama," which will bear reading alongside of Mr. Haweis's *Contemporary paper*. "The May-pole of Merrymount" is an account, by Mr. C. F. Adams, jun., of the second attempt to introduce into New England the pleasant festivities of the mother-land. It touches, too, upon an odd book on this topic, Morton's *New English Cennam*, the date of which is about 1630. The utterances of "The Contributors' Club" are an informal, but very happy, symposium, and some excellent reviews of English books occur under the head of "Recent Literature." But especially good is the poetry of the number—good all round, from Greenleaf Whittier's "Hymn of the Dunkers" to the veteran Longfellow's "Castles in Spain," wherein a poetic retrospect of those which he saw and of which he felt the impression in past years is wound up by a natural allusion to the "Châteaux en Espagne," which we more vaguely locate "in the air":—

"How like a ruin overgrown

With flowers that hide the rents of time,
Stands now the past that I have known:
Castles in Spain, not built of stone,
But of white summer cloud, and blown
Into this little mist of rhyme."

Or take the illustrated pages of *Lippincott's Magazine*, which, besides giving a first instalment of Lady Blanche Murphy's "Down the Rhine," well described and well illustrated, has excellent essays on "Parisian Club Life," and "Burials and Burial-Places;" two lively stories, "A Superfluity of Naughtiness," and "The Queen of Burlesque;" a capital paper "On Damned Plays" of early and late date; as well as one or two very creditable poetic pieces, out of which we pick for highest praise Emma Lazarus's charming idyll of "Spring," from the French of François Coppée. That, however, which it is probable that readers will be most surprised to find discussed in these pages with so much fairness, research, and insight is Mr. Chauncey Hickox's "Notes anent Schliemann," among which one accredits our Laureate with a happy inspiration, which in his *Oenone* located the site of Ilium at "Hissarlik," not "Bunarbashi," as early as 1832, and while the future discoverer of Troy was but ten years old. He

makes Ilion's columned citadel visible from Gar-garus, which Hissarlik is, but not Bunarbashi. The writer holds Mycenae a less find than Troy-town, and deals with the subject with caution; but such an attitude is natural while we await the Doctor's own work from the classic press of Albemarle Street.

THE *Canadian Monthly and National Review* for May is no whit behind its fellows in variety of interesting matter. Three pieces of poetry, "Memories," "To a Skylark," and "My Old Schoolfellow," are all noticeable. Mrs. Lovett Cameron gives a liberal instalment of her "Juliet," and we hail the opening of William Black's "Green Pastures and Piccadilly" in more convenient lengths, we fancy, than the *Examiner* could allot to it weekly. There is a pleasant reflective paper, with a classic flavour about it, on a "Land-Lubber at Sea," and a learned article on the "Jelly-fish," for the lovers of Biology, by Mr. J. A. Allen. More generally attractive will be found the account by "Shebaygo," of the newly-imported game of "Lacrosse," which, according to the *Field*, has found its way to Rugby, and will be introduced into our other public schools. The writer goes into its "origines," which are traceable to the North American Indians, whose tribes played and practised it immemorially to inspire vigour, fortitude, and self-control among their youth: and gives an account of the incident of Canadian history on June 4, 1763, which has made it interesting—viz. the wresting of a fort (by name Michilimakinak) from the English garrison, by a body of Indians in broad daylight, during a game of "Lacrosse." "Lacrosse," however, is not the name which the writer approves of for this athletic and magnificent game, which appears to be something of the nature of "rackets," kept going nimbly and endlessly without touching the ground, and with goals 600 feet apart, by means of a bat in each hand, the loop of which resembles a mustard-spoon's bowl. The Jesuits first gave it the name of "Lacrosse," which arises assuredly from no special resemblance to the symbol of our profession. Its Indian name is "Baggatiway," which is said to express in the Chippeway Indians' tongue the characteristics of its playing. "What's in a name?" is our commentary. "Utrum horum mavis" would be a safe award; but the probability is that "Lacrosse" will retain its French name, although it is perfectly clear that the French have nothing to do with its introduction or adoption.

SELECTED BOOKS.

General Literature.

- CHAMPELLEURY, J. *Le Violon de faience*. Paris: Dentu. 25 fr.
 FURNES, H. H. *The Variorum Shakespeare: Hamlet*. Lippincott. 3s. 6d.
 NEW ZEALAND, Graphic and Descriptive. Sampson Low & Co. 8s.
 SALUSURY, P. H. B. *Two Months with Tcherniaeff in Servia*. Chapman & Hall. 9s.

Theology.

- KITTLEWELL, S. *The Authorship of the De Imitatione Christi*. Rivingtons. 14s.
 LIGHTFOOT, J. B. S. *Clement of Rome: Appendix*. Macmillan. 8s. 6d.

History.

- BEAUBERARD, le marquis C. de. *Un homme d'autrefois*. Paris: Plon. 7 fr. 50 c.
 CHEVALER, E. *Histoire de la marine française pendant la guerre de l'indépendance américaine*. Paris: Hachette. 7 fr. 50 c.
 DENISON, G. T. *History of Cavalry*. Macmillan. 18s.
 GREEN, M. A. E. *Calendar of State Papers, Domestic Series, 1651*. Rolls Series. Longmans. 15s.
 JERROLD, B. *The Life of Napoleon III.* Vol. III. Longmans. 18s.
 KIRCHHOFF, A. *Zur Geschichte d. athenischen Staatsschatzes im 5. Jahrh.* Berlin: Dümmler. 2 M. 20 Pf.
 ROUSSET, Camille. *Histoire de la guerre de Crimée*. Paris: Hachette. 22 fr. 50 c.

Physical Science.

- HUXLEY, T. *American Addresses*. Macmillan. 6s. 6d.

Philology.

- ARCHISTRATI SYRACUSI sive Gelensis quae feruntur apud Athenaeum reliquiae. Recognovit W. Ribbeck. Berlin: Calvary. 1 M. 20 Pf.

- BENFEY, Th. *Vedica u. Verwandtes*. Strassburg: Trübner. 6 M.
 GEIGER, W. *Die Pahlaviversion d. 1. Capitels d. Vendidad*. Erlangen: Deichert. 3 M.
 MUELLER, M. *Zum Sprachgebrauch d. Livius*. I. Die Negationen haud (non), haudquaquam (nequaquam). Berlin: Weber. 1 M. 20 Pf.

CORRESPONDENCE.

KARL THE GREAT AND THE SCOTTISH KINGS.

Carrig Breac, Howth, Dublin: May 15, 1877.

In one of the notes which Mr. Glaister has added to his lately-published translation of Eginhard's *Life of Karl the Great* there is a statement which we may be excused for venturing to dispute. The passage in the text is as follows (see p. 59):—

"The Kings of the Scots, too, were by his munificence so devoted to his will that they ever spoke of him as their Lord, and of themselves as his lieges and servants. Letters are still extant from them to him which show that this sort of relationship existed between them."

In his note to this passage, Mr. Glaister states it as his belief that the kings alluded to are "the Scotch kings north of the Firth of Forth." It seems more probable that the kings of Ireland are those referred to here, and Mr. Glaister will excuse my bringing forward a few points of evidence in support of this opinion.

North Britain—to the south-western portions of which the names Alba and Pictland were also given—was not termed Scotland till the close of the ninth century; whereas the island of Ireland had borne the name of Scotia for many centuries before. Legend derives the name from Scotia—a mythical Eastern princess, whose descendants were held to have led one of the first colonies from the East through Spain to Ireland—and foreign chroniclers of the ninth century speak of "Hibernia, island of the Scots," when referring to events in Ireland regarding which corresponding entries are found in the annals of that country.

The history of the transfer of the name Scotland to North Britain is as follows.* In the year 503, Fergus, son of Erc, lord of Dalriada, sailed from Ulster into Pictland or Alba, and there founded a kingdom whose inhabitants were first termed Albanian Dalriada. It was not till some centuries later that the final subjugation of this portion of North Britain was effected by these colonists. In the year 838 Kenneth MacAlpin, the thirty-fourth ruler of the Albanian Dalriada, ascended the throne. In 842 he subdued the Picts of North Britain, thus becoming master of the entire country between Edinburgh and Caithness. From this time the specific name of Dalriada began to fall into disuse, until at length the whole kingdom was called Scotia or Scotland, after the name of the race which had branched into it from Ireland, and to whose authority it had gradually submitted. This was at a period fully half a century later than that to which Eginhard alludes, the reign of Karl the Great having dated from A.D. 768 to 814. One of the kings alluded to by Eginhard was apparently Aed the Dignified, who reigned in Ireland from A.D. 793 to 817. It was under this king that the clergy of Ireland were first exempted from attending their chieftains in battle, and important developments in architecture and art seem to have been effected in his reign. The Calendar or "Song in praise of the Saints" of Oengus, the Culdee, was written in his lifetime; and the poem of Fothud of the Canon, wherein occurs the first reference to the Irish church towers, commonly called Round towers, as places of refuge. It is curious to find that we have the authority of Ariosto for the assertion that this King Aed, called by him Oberto, passed a portion of his youth in the Court of France. In the eleventh canto of *Orlando Furioso* we read—

"Oberto sopravieno,
 Oberto il rè d'Ibernia, ch'avea inteso
 Che 'l marin Monstro era su 'l lito steso."—St. 50.

* See Reeves's *Adamnan*, pp. 433, 437.

And the Irish king recognises Orlando because he had been a page of honour in France.

"Lo conoscea, perch'era stato infante
 D'onore in Francia, e se n'era parti
 Per pigliar la corona l'anno inante
 Del padre suo, ch'era di vita uscito
 Tante volte veduto e tante e tante," &c., &c.

St. 62.

In the dissertation of Dr. Matthew Kennedy on the family of the Stuarts, printed in Paris in the year 1705, this writer remarks at page 181, alluding to the "alliance of friendship" between the Irish king and Charlemagne:—

"Whoever doubts of the truth of this assertion which requires a more ample debate, than is fit to bestow upon't in this place, let him but cast an eye upon a very ancient piece of *Tapestry*, in the inner hall of AudIENCE in Mons' de Chamillarts appartements at Versailles, and there he shall find the king of Ireland standing in the row of the Princes in amity with Charle-Magne, and drawn with the Irish harp by his right side, as a mark of distinction, the Emperor himself being of the number."

One of the letters spoken of in the same passage of Eginhard as witnessing to the relationship between Ireland and France appears to have been preserved in Usher's *Epistolae Hibernicae* (*Epist. xviii.*, *Works*, vol. iv., p. 466), written by Aleuin from the Court of Karl the Great, "from the humble priest Aleuin to the blessed master and pious father Colcu greeting," and concluding thus:—

"I have sent for thy charity some oil, which at present is scarcely found in Britain, that you may dispense it through the stations of bishops where it is required for the use of men or the honour of God. I have also sent fifty shekels for the brotherhood of the alms of King Charles. I adjure you to pray for him. And of my own alms fifty shekels, and to the brothers in the south at Balduinega thirty shekels of the king's alms and thirty of my own alms, and twenty shekels of the alms of the king to the family of Areides and twenty of my own alms, and to each of the anchorites three shekels of pure silver, that they all may pray for me and for our lord King Charles, that God may preserve him for the protection of His holy Church, and for the praise and glory of His name."

The ecclesiastic to whom this letter was addressed was Lector of Clonmacnois, and himself the author of a remarkable devotional work. He died about the year 789. Many proofs exist of the friendship entertained for Karl the Great by the learned Irishmen of his day. The monks of the Irish Monastery of St. Gall were so attached to his person that they were accustomed to call him "our Karl,"* and the intimacy that existed between Ireland and France in the eighth century only increased in the ninth. We find that Cormac Mac Cuilennain, Prince of Cashel, born in the year 831, and Carroll, son of the King of Leinster, were foster-brethren and school-fellows, and that their nurse was Gelsheire, a Frankish princess, "hence," says the Irish annalist, "Cormac sang:—

'Bring me my tympan, that I may play on it,
 For my ardent affection for Gelsheire, daughter of Deirill,'

—i.e., Gelsheire, daughter of Deirill, King of the Franks, nursed them both (unde forod Geilsheire)."†

It is doubtful whether the place mentioned here as Gelsheire's seat be in Ireland or France, but if in the latter, it would suggest the idea that the kings of Ireland gave their sons training in the Frankish Court, an idea which seems borne out by the statement of Ariosto before alluded to. The Prince of Cashel, who was thus royally nursed, was afterwards bishop, and author of the *Sanas Chormaic*: he was slain in battle A.D. 903. This glossary probably formed part of the great

* Hallam's *Middle Ages*, vol. iii., p. 529; Ekkehardus, *Vit. B. Notkeri*, c. xxix. G., p. 277.

† See *Fragments of Irish Annals*, p. 221. Edited by John O'Donovan, for Irish Archaeological and Celtic Society.

compilation called *Saltair Chormaic*, or *Saltair Chaisil*, which seems to have been made by Cormac mac Cuilennain and added to by Brian Boruma.

The statements in the Irish Annals as to the victories achieved by the Irish over the Northmen in the beginning of the ninth century are corroborated by corresponding entries as to the achievements of the Scots in the Annals of Fulda and Regino's Chronicle,* as also in that of Hermannus Contractus; but that which bears most fully on the present subject is the passage in the Annals of Eginhard, at the year 812, where he distinctly mentions Hibernia as the island of the Scots. "The fleet of the Northmen," he says (A.D. 812), "having arrived at Hibernia, island of the Scots, after that a battle had been fought with the Scots, and after that no small number of the Northmen had been slain, basely took to flight and returned home." Thirty years later we find in the Chronicle of the Deeds of the Normans in France a somewhat similar recognition of the services of the Irish, where the chronicler, describing the burning and wasting of a portion of Aquitania by the Northmen, adds:—"The Scots, breaking in upon the Northmen, by God's help victorious, drive them forth from their borders. Whereupon the King of the Scots sends, for the sake of peace and friendship, legates to Charles with gifts;† and we have the authority of Ware for stating that the Scottish king here alluded to was Malachy I., who sent legates to Charles the Bald, with presents, to acquaint him of his victory and desire liberty of passage to Rome.

Such evidences of the mutual relations of France and Ireland at this particular date may fairly interest the student both of history and art, since, owing to the remote situation of the latter, combined with other causes, monuments of this period have been here preserved which may now cast some light on forms in art and customs of thought imported to Ireland in the eighth century, which became as it were stereotyped there, while they were modified or replaced elsewhere. The student peering through the dim twilight of the past may yet turn to Ireland for the aid of this her reflected light. Indeed, the interest of every detail connected with the alliance of these two kingdoms cannot be overrated when we realise the fact that its results may be felt in the history of thought even in the present day. In the close of his work on *The Schools of Charles the Great*,‡ Mr. Mullinger has well shown how some of the chief moments in the progress of modern thought may be referred to the struggle of the threefold tendencies at work in the schools underneath the Carolingian dynasty, when the Roman traditions of law and order, of reverence for authority and the established order of things, and "the more independent and vigorous intellectual characteristics of Teutonicism," with the enquiring, restless life of the Celtic spirit, "touched and quickened by Hellenic thought," had each their representatives in this great arena.

MARGARET STOKES.

MR. TYLOR AND MR. SPENCER.

Wellington, Somerset: May 19, 1877.

Mr. Herbert Spencer's two letters in the ACADEMY respecting Animism lead me to call his attention to the wording of the following note at p. 137 of his *Principles of Sociology*, vol. i.:—"The reader who is surprised to find in the succeeding chapters so much space devoted to the genesis of those 'superstitions,' as we call them, which constitute the primitive man's Theory of Things, will get a clue on turning to the first part of the

* *Enhardi Fuldensis Annales*, A.D. 812; *Herimanni Aug. Chron.* ib. Mon. Germ. Hist. Ed. Pertz, Tom. i., p. 335, and Tom. v., p. 102; *Chronicon Reginonis Lib. primus*, p. 409 (Conradi Abb. Ursperg. Chron.).
† *Hist. franc. Script.*, t. ii., p. 524 (Lutet. Par., 1636).

‡ See *The Schools of Charles the Great*. By J. Bass Mullinger, M.A. (P. 192.)

essay on 'Manners and Fashion,' originally published in 1854 (see *Essays*, &c., vol. i.). The conception, there briefly indicated, of the way in which social organisation is affected by his beliefs, I have been, since that date, slowly developing; and the following chapters present it in a complete form. Beyond publishing an article on 'The Origin of Animal-Worship' in May, 1870, I have done nothing toward setting forth these developed views—other subjects having had prior claims. In the meantime the important works of Mr. Tylor and Sir John Lubbock have established, by abundant evidence, views in some respects like them. It will be seen, however, that, while coinciding in several of their special conclusions, I differ in respect to the order of genesis and mode of dependence of primitive superstitions."

What I wish to point out is that anyone reading this, unless he happened to know the facts of the case, would be likely to infer from it that after Mr. Spencer had published in May, 1870, an article setting forth his "developed views," I took up the subject and published "views in some respects like" his. This impression would be strengthened if the reader happened to see Mr. Spencer's letter here of April 28. Now, it is true that if Mr. Spencer's reader took the trouble of looking at the preface to my *Primitive Culture* and referring to the papers there mentioned, he would be able to satisfy himself that I had been publishing about Animism for years previously, and had lastly brought the theory in its complete elaboration before the Ethnological Society in April, 1870, before Mr. Spencer's article was published containing the outline of his "developed views," since worked out in his present volume. (It is with these "developed views," and not with anything in his paper of 1854, that I am concerned.) But readers can hardly be expected to look up references in this way, and, as Mr. Spencer has yet to complete his volume by issuing some supplementary pages, I think I may reasonably ask him to give some intimation in them to remove the misapprehension which his note above-quoted will probably cause.

EDWARD B. TYLOR.

APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, May 26.—3 P.M. Physical: "On the Friction of Water and other Liquids," and "On Ice as an Electrolyte," by Profs. J. Perry and Ayrton; "On Spectroscopy," by Lieut.-Col. Campbell.
3 P.M. Royal Institution: "Modern French Poetry," by W. H. Pollock.
MONDAY, May 28.—1 P.M. Geographical: Anniversary.
8 P.M. British Architects.
TUESDAY, May 29.—3 P.M. Royal Institution: "Davy's Chemical Philosophy," by Prof. Dewar.
8 P.M. Civil Engineers: Discussion on "Water-pressure Machinery;" "Economical Method of Manufacturing Gunpowder-charcoal," by G. Haycraft.
THURSDAY, May 31.—3 P.M. Royal Institution: "Heat," by Prof. Tyndall.
5 P.M. Zoological (Davis Lecture): "Sea-urchins and Starfishes," by Prof. Huxley.
8.30 P.M. Royal. Antiquaries.
FRIDAY, June 1.—4 P.M. Archaeological Institute.
8 P.M. Geologists' Association.
8 P.M. Philological: "On French Genders, Part II.," by Prof. Cassal; "On some Points in Early English Pronunciation," by H. Nicol.
9 P.M. Royal Institution: "History of Education," by Oscar Browning.

SCIENCE.

The Book of Physical Geography. By Keith Johnston, F.R.G.S. Stewart's Local Examination Series. (London: W. Stewart & Co., 1877.)

THE publication of a book of Physical Geography for the use of pupils preparing for the Local Examinations is a welcome testimony to the increased attention which is being directed to the study of scientific geography, and to the beneficial change which is gradually being effected in the system of geographical instruction that up to a very recent period has been followed in most of our middle-class schools. The very useful little class-book which Mr. Keith

Johnston has prepared deals with the figure and movement of the earth; the distribution of the land, and the changes which are gradually being effected in its features and outline; the waters and their movements; the atmosphere; and with a few of the combined effects of the mutual influence of land, sea, and air upon each other. The work has been compiled with great care, and bears evidence, not only of extensive reading, but of a ready appreciation of the results of recent scientific investigation; there is, however, an occasional looseness, or vagueness of expression, which will probably disappear in future editions. This is especially noticeable in the chapter devoted to the form and movement of the earth, which also contains a somewhat novel definition of the dip of the horizon, as "the angular diameter of the visible area." Mr. Keith Johnston has advanced, p. 102, a theory to account for the origin of the Jordan Valley which he would probably have withheld had he previously consulted Mr. Lartet's memoir on the formation of the basin of the Dead Sea; the sides of the valley are not, as he supposes, "formed almost entirely of level strata of limestone," for, instead of corresponding, they are not on the same geological level. Mr. Lartet's view is, that before the protrusion of Syria and Arabia Petraea, even before the deposit of the cretaceous rocks, disturbances had taken place in the sub-marine beds, and a fissure was opened from north to south. This fissure may afterwards have been prolonged to the north by the movements which determined the formation of the highlands of Palestine; but there are certainly no traces of a grand "collapse" caused by the dissolving power of water.

In discussing the question of general oceanic circulation, Mr. Keith Johnston raises Dr. Carpenter's theory of vertical circulation, or of the movement of a deep stratum of polar waters towards the equator, and of an upper stratum of equatorial waters towards the poles, due to a disturbance of equilibrium produced by polar cold and equatorial heat, "to the position of an acknowledged law." This is, perhaps, rather too much to assert at present. Sir Wyville Thomson has stated that he is

"every day more fully satisfied that the influx of cold water into the Pacific and Atlantic Oceans from the southward is to be referred to the simplest and most obvious of all causes—the excess of evaporation over precipitation in the land-hemisphere; and the excess of precipitation over evaporation in the middle and southern parts of the water-hemisphere;"

and Captain Evans, R.N., has drawn attention to the effect which the annual variations in the sea-level may have on ocean circulation, especially in the Atlantic polar basin.

Mr. Keith Johnston has managed to compress a large store of useful information into very small compass; all the subjects are well and carefully treated, and it is to be hoped that his work will have a much larger circulation than that for which it is primarily intended. The book will be of great assistance to those who wish to make themselves acquainted with the familiar objects with which Physical Geography deals;

and the numerous persons who find a difficulty in understanding the little weather-charts published in the daily papers will do well to read what is said on the relation of winds to high and low barometric pressure. The editors might with advantage have adopted the title—"An Introduction to Physical Geography"—which Mr. Keith Johnston has placed over his introductory notice, for, though the book has many merits, it does not touch on the magnetism of the earth, the distribution of animal and vegetable life, and other subjects which fairly come within the scope of scientific geography, and can hardly claim the somewhat ambitious title of *The Book of Physical Geography*. It may be added that the book is well supplied with carefully-drawn illustrative diagrams.

C. W. WILSON.

Avesta: Livre sacré des Sectateurs de Zoroastre, traduit du texte par C. de Harlez, Chanoine Honoraire, Professeur à l'Université de Louvain. I., II. (Liège, 1875-6.)

ZEND philology, even after all the great achievements of late enquiries in this field, has still to cope with such peculiar and formidable difficulties that the task of interpreting the sacred writings of the Parsees has been rightly compared to the deciphering of one long inscription. It is a sign of great courage, therefore, that M. de Harlez has undertaken a new translation of the whole Zendavesta, of which we have before us the first and second volumes, containing the translation respectively of the Vendidad, and of the Vispered, Yaçna, Hadhaokta-Naça and Yashts I.—X. It is much to be hoped that the few remaining pieces may soon follow, and Anquetil's rash attempt at a translation thus be at last, after the lapse of more than a century, entirely superseded in the French-speaking world also, by a new version based upon the results of modern Zend scholarship. This is the aim which M. de Harlez has in view, and as he does not address himself to the small flock of Zend scholars alone, but rather to the general reader, he has thought proper to prefix to the text of his translation in the first volume a few very clear and instructive chapters on Zoroaster, the text of the Avesta, the reform work of Zoroaster, and the institutions of his followers; and, in the second volume, an equally valuable Introduction concerning the religious ceremonies of the Zoroastrians and some remarks on the Gâthâs, besides adding analytical indexes and numerous notes, partly explanatory, and partly destined to justify his renderings of difficult passages. In his observations on the Gâthâs we do not find throughout the sound judgment which characterises the rest of M. Harlez' general remarks. Let him believe, with Spiegel, that the religious doctrines propounded in these ancient songs are *au fond* "not different from those embodied in the remaining parts of the Zendavesta." With what right does he assert, however, that there is no reason to consider the whole of the Gâthâs as anterior to the rest of the Zend writings? The fact that they are quoted or referred to in all the other parts of the Avesta is a conclusive proof, not to mention numerous other reasons,

that these hymns—which stand to the Vendidad, &c. much in the same relation as the hymns of the Rigveda to the prose works of the Brâhmana and Sûtra period of Indian literature—form the most ancient part of the Parsee scriptures. M. de Harlez omits to mention this fact, and he observes in notes to some of the passages in which the Gâthâs are quoted, that these quotations do not imply the existence of those very Gâthâs which we now possess. But what of Yaçna 56, 3, where *les cinq gâthâs de Zarathustra saint et pur* are distinctly mentioned? Spiegel himself says in a recent work (*Arische Studien*, p. 69) that the Gâthâs, and the seven short pieces called Yaçna *hap-tanhâiti*, are unquestionably older than the rest of the Avesta.

M. de Harlez' translation, though in the main based upon the labours of his predecessors, those of Spiegel especially, whose works, he says justly, form a true cyclopaedia of Iranian philology, has yet an independent value of its own, and a perfectly distinct character. Spiegel's two main objects in his *Avesta* are to give a literal translation, and to adhere as much as possible to the Parsee tradition, as contained in the old Pehlevi paraphrase of the Zend original. De Harlez aims, above all, at clearness and perspicuity. He has spared no pains to make the Avesta as easy and agreeable reading as the nature of this work, which abounds in endless repetitions, dry sacrificial formulas, and abrupt fragments, will admit of; on the other hand, he has not been able to avoid entirely the peculiar dangers with which such a method as this is naturally fraught, his original being neither distinguished for precision of thought nor for simplicity of style, and that rendering in more than one case the best, which least commends itself to a modern taste. We will adduce a few instances in which the new renderings proposed by M. de Harlez, though making a tolerably good sense, do violence to the words of the text. The two nouns *haurvâtâ ameretâtâ* (Y. 46, i.) he renders by *les dons d'Haurvât et d'Ameretât*, whereas Hang, Spiegel, Hübschmann, and the Pehlevi translation take them simply for abstract nouns, "abundance" (more fitly "health") and "immortality." This divergence may seem trifling, as the genii called *Haurvâtâ* and *Ameretât* are mere personifications of the two blessings mentioned; but it constitutes only one out of many cases in which the obvious fact that the *Ameshaçpentas* of the later books are in the Gâthâs very often still the abstract notions, as which their names denote them, has been neglected: owing, probably, to the above-mentioned opinion of the author as to the essential unity of style in the whole Zendavesta. In the same chapter of the Yaçna, v. 4, he translates *râreshyanti*, "come to grief," by *s'élignent*; v. 6, the much disputed term *rânôibiyâ*, which is at all events a dual, by *aux défenseurs de la loi*; Y. 50, 5, he explains *gâm*, the accusative of *gâo*, "cow," as a transformation of *gaem*, from *gaya*, "life." The new rendering which he proposes for the nouns *vyâkhma*, *vyâkhhna*, has no advantage over the customary one, either on account of the context, or as regards fitness in the parallel passages

(in Y. 56, 13, which passage M. de Harlez quotes in support of his opinion, they do not occur at all); nor can it be justified by etymology. Equally inadmissible is his view as to the meaning of *mâ pairikeretem* (v. 1. *paîtikeretem*) *pairikerentis anhen* (Vd. 19, 64), which phrase contains evidently (cf. Justi) one of the pleonastic repetitions of the same root so common in the Zend language. Even as we are obliged to dissent from his general views on the Gâthâs, so it is in going through his version of them that we have oftenest found occasion to find fault with our author. This is partly at least because he has not availed himself of the last achievements in this field. Roth's and Darmesteter's recent labours he could not yet have before him; but he does not appear to have known of Hübschmann's important writings any other but his *Zoroastrisches Lied*. His renderings of quite a number of obscure passages, in the Gâthâs chiefly, but also of V. 2, 65. 132; Yt. 10, 16. 80; Y. 56, 11 (*çraëna*), and other *crucis interpretum* in the later books of the Avesta, would probably be different from what they are, had he consulted Hübschmann's remarks concerning them. There are a few other cases in which the improvements or new etymologies proposed by him have been anticipated by Hübschmann, notably Y. 56, 8. 11 (*maçti, açaya*).

By the preceding remarks we do not mean to depreciate the merit of this useful and valuable work. Zend philology abounds in vexed questions, which continue to be open to debate; among these we count, e.g., the nature of a certain punishment or penance frequently recurring in the Vendidad, in discussing which M. Harlez quotes us, in his introductory remarks to the third Fargard, among those who hold an opposite view to that defended by Spiegel, Justi, and himself. What is more, the Zend texts offer a host of other difficulties, which, though less ventilated as yet, are not less difficult to be got over, and will, almost of necessity, drive a translator to hazardous conjectures, especially one who addresses himself chiefly to the general reader. Now, some of M. de Harlez' new solutions of these difficulties are striking enough, and others at least deserving of the most earnest consideration on the part of his brother Zendists, because they rest, as his whole work does, on a solid basis—viz. a thorough acquaintance with the various departments of knowledge required for a student of the Zendavesta, from the Pehlevi language down to the works of ancient and modern geographers and travellers on Iran. We will note here particularly the instructive Indian parallels which he has adduced from the codes of Manu and Yâjñavalkya, in his notes (which, generally speaking, we might have desired to be more copious than they are) on V. 5, 136-139. 15, 31. 16, 41. 18, 25-26. 90, &c., reserving for a future occasion to show that the other law-codes of India likewise contain several analogies with Iranian laws which tend to illustrate some difficult passages in the Vendidad. To conclude, this new translation of the Avesta will be especially welcome to the numerous outsiders who wish to become acquainted with the contents of that most

important work, but neither will the specialist consult it without deriving manifold instruction from it.

JULIUS JOLLY.

SCIENCE NOTES.

IN connexion with the subject of passage-beds we may again call attention to the famous question still debated by American geologists who are studying the Western Territories. Every attentive reader must have noticed that there has been of late years considerable difference of opinion as to the true age of several of the formations developed in that part of the world. This difference has probably arisen from American geologists being content to use a foreign standard, under the belief that it was inflexibly applicable to every country. Experience has shown, however, that the various evolutionary tides of life have not advanced at the same rate in all parts of the world. Thus, while we find that a certain grade of vertebrates, invertebrates, and plants characterises a particular geological period in Europe, we find in America that the same grade of plant-life was evidently reached much earlier, and the same grade of vertebrate-life was continued much later. In short, using the European standard, the American strata present an actual commingling of Cretaceous and Tertiary types of fossils in the same rocks. From the fact that most fossiliferous rocks are sedimentary accumulations in water, the remains of invertebrate animals are far more abundant than any others, and have been most trusted in the identification of strata. It was with this generally-accepted invertebrate standard in mind that the early explorers of the geology of the Western Territories referred the various groups of strata to certain geological periods, and the differences of opinion have arisen through subsequent investigations of the fossil plants and vertebrates of the same groups. The result of all this is, however, not confusion but harmony. It shows, in fact, that we have in Western North America an unbroken series of strata, ranging from early Cretaceous to late Tertiary times, and that consequently several groups of beds must necessarily present transitional characters and commingling of organic types.

THE new edition of Mr. Darwin's *Various Contrivances by which Orchids are Fertilised by Insects* (Murray) is distinguished rather by the working up and correction of the matter of the old edition than by much new matter. There are a few new woodcuts, as those of *Coryanthes speciosa* and *Cynoches ventricosum*, and the description of the mode of fertilisation in the latter is new; and in several other instances considerable addition is made to our previous knowledge of the mechanism by which cross-fertilisation is effected. On the whole the grounds are considerably strengthened for the adoption of the aphorism which forms the main thesis of the work, that "Nature abhors perpetual self-fertilisation."

Climate of Hamburg.—The German Association for the Advancement of Science held its forty-ninth meeting at Hamburg last autumn, and the Deutsche Seewarte prepared for the occasion an elaborate Report on the climate of the place, entitled "Einiges über die physikalische Verhältnisse von Hamburg und Umgebung." The evidence for temperature is derived from various records in Hamburg and Altona, going back to 1807, and its value is reduced, as usual, by imperfections of instruments, ignorance of their corrections, and insufficient exposure in the older series. The paper contains some interesting remarks on the difficulty of ascertaining the true mean temperature of large cities, which are worthy the notice of those who think that a progressive change in the climate of London may be detected. The other meteorological elements are then successively treated, and under the head of "Cloud," we have a suggestion that the Scottish Society's method of counting only the part of the sky

within 45° of the zenith should be generally introduced for observations in high latitudes. The final discussion reminds us of Dr. Köppen's paper in vol. iv. of the Russian *Repertorium für Meteorologie* on a similar subject, for it deals with the influence of winds in modifying climate.

The Internal Densities of the Planets.—In the *Monthly Notices* Mr. G. H. Darwin has pointed out an oversight in Laplace's determination of the precessional constants for the planets, which of course depend on the law of variation of internal density. Now, Laplace has assumed that this is the same as in the case of the earth, so that the ratio of the mean to the surface density would be the same for all the planets, and has hence deduced values for the precession which Mr. Darwin shows to be not only inconsistent with the original assumption, but to lead to impossible results. In fact the ratio of the centrifugal force at the equator (expressed in terms of the gravity) to the ellipticity depends on the rate of increase of density from the surface inwards, and the above ratio is given by direct observation combined with the values for the mass and period of rotation. From these considerations Mr. Darwin concludes that Laplace's assumption cannot be justified in the case of Jupiter and Saturn, and that those two planets are probably still in a semi-nebulous condition, their surface-density being far less than their mean density. He further applies the same theory to find the ellipticities of Mercury, Venus, and Mars, which he gives, on the assumption that the law of density is the same as for the earth, as $\frac{1}{350}$, $\frac{1}{500}$, and $\frac{1}{200}$, respectively, the direct observations of these quantities being untrustworthy. Applying the same principles to the sun, it appears that the difference between the polar and equatorial apparent diameters of the sun is probably less than 0".04 and greater than 0".03, a result which is not inconsistent with observation. It is interesting to find that Mr. Darwin's theoretical conclusions respecting Jupiter and Saturn agree with the inferences deduced by various observers from an examination of the physical aspect of those planets.

Electrical Condensation.—M. J. Moutier has written a short paper in the *Annales de Chimie et de Physique* (ser. 5, t. ix. p. 409), showing that certain consequences of M. Gauguain's theory of electrical condensation, which its author had verified experimentally *a posteriori*, may be proved theoretically. The old theory of electrical condensation rests upon two experiments. In the first, a conductor A, which plays the part of collector, is put into communication with the source, and is charged with a certain quantity of electricity, a . In the second experiment, A is charged from the source when in presence of a second conductor, B, which communicates with the ground; this latter conductor plays the part of condenser. The conductor A is thus charged with a quantity of electricity, (say) a_2 , greater than a , and the condensing force is the ratio of a_2 to a . M. Mascart has recently shown (*Traité d'Electricité Statique*, i. 457) that the formula for the condensing force thus obtained is only approximately true. M. Gauguain looks upon electrical condensation from a different point of view. In the first experiment as arranged by him, the conductor A, connected with the source of electricity, is placed in presence of B, which is insulated, in such a way that A receives a charge a_1 different from a . Gauguain defines as the condensing force the ratio of a_2 to a_1 . A formula is thus obtained which is conformable to experiment. A few sentences will suffice to explain how it is derived. The conductor A is connected with a positive source at (say) potential V, and is charged with a quantity, a_1 , of positive electricity. The conductor B is charged by induction from A with equal quantities of positive and negative electricity, b_1 and $-b_1$. In the second experiment A remains in connexion with the source: B is first connected with the ground,

and then insulated. A is thus charged with a quantity of positive electricity, a_2 , B with a quantity of negative, $-b_2$. If m be the ratio of these two quantities, $b_2 = ma_2$. In the next place, B remaining insulated with the charge $-b_2$, A is connected with the ground and then insulated. It is at zero potential, and has a charge, (say) a_3 , of positive electricity. Let $a_3 = m^2b_2$. The condensing force is then $\frac{a_3}{a_1} = \frac{1}{1 - mm^2}$. Now between the

three quantities a_1 , a_2 , a_3 , there exists the simple relation $a_2 = a_1 + a_3$, which M. Gauguain verified experimentally by a great number of experiments. It is this relation which M. Moutier has shown how to arrive at in a purely theoretical manner. He shows also that the values of m and m^2 , in the expression for the condensing force, are independent of the quantities of electricity on the armatures of the condenser, being functions only of the forms and positions of the two armatures.

PHILOLOGY.

DR. OLDENBERG, of Berlin, who has lately been consulting the MSS. of the *Dipavansa* in London and in Cambridge, was also engaged during his residence here in drawing up a detailed catalogue of the valuable collection of Pāli MSS. at the India Office. Having completed the catalogue, Dr. Oldenberg is now in Paris collating the *Dipavansa* MSS. there; and his edition of this important work—the oldest of the Ceylon chronicles—will be published by Messrs. Williams and Norgate in the autumn of this year. Dr. Oldenberg contemplates also no less a work than the publication of a complete edition of the *Vinaya Pitaka*—an undertaking whose importance for the history of Buddhism and of India, and for all departments of Indian philology and archaeology, it would be impossible to over-estimate.

MR. FAUSBÖLL, of Copenhagen, has nearly completed the second part of his edition of the Pāli text of the Buddhist *Jātaka* stories (Trübner and Co.), the first part of which was reviewed in our columns in October, 1875. Prof. Childers, whose premature loss has been so universally and deeply deplored, had promised to provide an English translation of this, the most ancient collection of Aryan fables, fairy tales, and folk-lore. For some time after Prof. Childers's death it was feared that the translation would have to be abandoned, but, as Mr. T. W. Rhys Davids has now undertaken the task, this interesting work will at last become accessible to English readers. M. Léon Feer has also published in a separate form the valuable essay on the *Jātakas* which he lately contributed to the *Journal Asiatique* (*Etude sur les Jātakas*. Paris: Maisonneuve).

DR. W. DEECKE has just brought out a pamphlet of considerable value, entitled *Der Ursprung der kyprischen Syllbenschrift*, in which he makes a methodical and scientific attempt to derive the Cypriote characters from the Assyrian syllabary. Dr. Brandis had already suggested that the Cypriote letters originated in the cuneiform characters of Nineveh, but subsequent investigators doubted the soundness of the suggestion, and it has been reserved for Dr. Deecke to demonstrate its truth. Some of the comparisons made by Dr. Deecke are no doubt questionable, and will probably have to be modified hereafter; but the larger part of his identifications is clearly established. The origin of the mysterious Cypriote syllabary has thus been ascertained; all that now remains is to determine the date at which it was first employed. It is remarkable that in several cases the Cypriote characters agree rather with the forms used in Babylonia than with those used at Nineveh. It is also remarkable that the inventor of the Cypriote syllabary has allowed himself to transpose many of the cuneiform characters he adopted. Dr. Deecke suggests that the Greek Ypsilon owed its origin to the Cypriote

character which represents *u*, and he thinks that the Cypriote syllabary may have been composed by a high priest of Paphos, possibly at the time of Sargon's conquest of Cyprus.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(Thursday, May 3.)

PROF. ALLMAN, F.R.S., President, in the Chair. Specimens of abnormal primoses were exhibited and commented on by Mr. A. W. Bennett.—A paper "On *Thlaspi perfoliatum* as a British Plant" was read by Mr. G. S. Boulger. This little plant has a very limited area in Britain, chiefly the neighbouring borders of Oxfordshire, Gloucestershire, and, according to our author, Wiltshire; thus equally belonging to the Thames and Severn Valley provinces. The altitude attained is from 360 to 500 feet above the sea-level.—A conjoint memoir by Prof. St. G. Mivart and the Rev. R. Clarke, "On the Sacral Plexus and Sacral Vertebrae of Lizards," was brought forward. It has of late been recognised that in any attempt to answer the question, which vertebra of any lower animal answers to the first sacral one of man, the nervous quite as much as the bone relations require consideration. Our authors discuss the researches of Gegenbaur and Hoffmann, and proceed to describe their own dissections of the parts in question in the chameleon, green lizard, iguana, monitor, and others. They then institute a comparison of the parts in *Batrachia*, and of the sacral region in birds, and in a somewhat technical summary state their belief that, although occasionally puzzling from variations in species and otherwise, the true sacral vertebrae may be defined in all vertebrates above fishes where hind limbs are developed.—The Secretary, in the absence of the authors, read a paper on the genus *Alveolites*, and some allied palaeozoic corals, by Prof. H. A. Nicholson and Mr. R. Etheridge, jun. It seems, from their researches, that the name *Alveolites* covers many forms, whose affinities, to say the least, are obscure. Discussing the characters and essential attributes of the genus in an historical *résumé*, they proceed by comparisons, microscopic and otherwise, to define certain groups coming under previous definitions of *Alveolites*. There are several species of the above and other pseudo-genera, such as *Cocinites*, *Brachypora*, *Chaetites*, &c.; but, moreover, in several instances there appears much in common between certain groups of *Alveolites* and *Favosites*, so that farther investigations may still more tend to break down the meagre lines of demarcation at present relied on.

PHYSICAL SOCIETY.—(Saturday, May 12.)

PROF. G. C. FOSTER, President, in the Chair. Mr. S. P. Thompson read a paper on the chromatic aberration of the eye in relation to the perception of distance. He discussed the various means of estimating distances by the eye, showing that when data for forming a judgment by the associations of visible form or visible magnitude fail, the judgment is founded on "aerial perspective," or else upon the muscular sensation of adjustment to focus. As the eye is, however, not achromatic, it cannot be in focus at the same time for red rays and blue rays proceeding from one object, but may be in focus if the blue rays come from a more remote object. This gives a definite basis to the axiom of painters that blue is a "retiring" and red an "advancing" colour. Experiments were described demonstrating the truth of this fact, and illustration was afforded of the chromatic aberration of the eye by casting beams of light through a solution of permanganate of potash upon a silvered ball, the illuminated point appearing red with a blue surrounding halo to an eye adjusted to short focus, but blue with a red halo to long focus. Prof. Guthrie referred to the theory by which the apparent size of an object depends on the amount of nervous excitement which it occasions, whether this be due to the extent of the illuminated area or the intensity of its illumination; and he pointed out that an object always appears larger when looked at with two eyes than with one eye. Mr. Roberts drew attention to the fact that the system ordinarily adopted in mechanical drawing of assuming the light to fall from the left-hand top corner gives an appearance of solidity, whereas, if this be reversed, and the light falls from the right-hand bottom corner, the object appears hollow. The President referred to the well-

known fact that if two stereoscopic pictures are taken representing the same object in complementary colours, most people have a great difficulty in combining them so as to see a single picture of a neutral tint.—Mr. S. P. Thompson then described a curious observation of change of pitch occurring when a tuning-fork is caused to rotate rapidly round its axis; the nodal interferences at each quarter rotation ceasing to be separately heard when recurring more than about thirty times in a second. He has attempted various ways of estimating the amount of this change of pitch, including a method founded on the binaural estimation of interference beats.

ROYAL GEOGRAPHICAL SOCIETY.—(Monday, May 14.)

THE paper written by Captain H. Trotter, R.E., of the Great Trigonometrical Survey of India, on recent explorations in Eastern and Western Turkestan, was of a more limited scope than intended, this being due to the sudden call of the author to accompany Sir Arnold Kemball to the seat of war in Asia. The paper was thus restricted to a description of Pundit Nain Singh's last and important journey from Leh across the lacustrine plateau of Tibet to Lhasa, and thence down into Assam. The Pundit's progress was slow, as all the baggage was carried by sheep, which can carry 20 to 25 lbs. each. Out of the twenty-six sheep which started from Tankse four arrived at Lhasa, having carried their loads over a distance of 1,000 miles. The route lay first through the northern portion of Western Tibet or Nari, and thence along a wide grassy valley abounding in wild asses, antelopes, and gigantic sheep, and inhabited by the Kamapas, a tribe which emigrated from Eastern Tibet about a quarter of a century ago. On September 17 the gold fields of Thok-Daurakpa were reached, which, with two smaller ones further east, yield 8,000 *perannum*. For many marches beyond, the snowy peaks of the northern Himalaya (Gang-dis-ri) range were plainly discernible for 180 miles. No cultivation was to be seen along the Pundit's route for a distance of seventy-four marches between Chabuk Zinga and Lhasa, except in the district of Ombo, the elevation of which is 15,240 feet. There is a tradition that many centuries ago a great king (Gyalpo) lived at Ombo, and reigned over the whole of the Hor country. Thence to the great Tengri Nor or Namchu Lake the drainage was from the mountains separating the plateau from the valley of the Brahmaputra, to the north, into a vast system of land-locked lakes discovered by the Pundit, two of which are forty miles long. The Pundit reached Lhasa on November 18. He only stayed two days, for fear of detection, and, after visiting the ancient monastery of Samayegonpa—where the images are of pure gold and there is a large Buddhist library—he continued his course for two days down the Brahmaputra, and crossed it at the lowest known point on its upper course, where it is 500 yards wide and twenty feet deep, with a sluggish current. At Chetang, a large town on the right bank, he learned that the river flowed eastward for thirty miles and then turned south-east. He ascended the Yelung, a tributary of the Brahmaputra, and crossed the Central Himalaya at the Karkang-la pass, 16,210 feet above the sea. At Chona-jong there is a great exchange-mart, where the Tibetan merchants meet those from Assam. After being detained in Tawang for some months, the Pundit eventually reached Odalguri in Assam on March 1, 1875. This exploration has yielded rich and valuable results: a route survey of 1,319 miles of previously unknown country; 276 latitude and 497 height observations; a system of numerous lakes and rivers has been discovered; the great snowy Gang-disri range has been proved to exist; thirty miles of the Brahmaputra has been discovered; and the Tawang route from Tibet to India has been surveyed.

ZOOLOGICAL SOCIETY.—(Tuesday, May 15.)

PROF. MIVART, F.R.S., Vice-President, in the Chair. The Secretary read a Report on the additions that had been made to the Society's Menagerie during the month of March, and called particular attention to a Ceylonese fish owl (*Ketupa ceylonensis*) from Ceylon, presented on April 4 by Captain H. B. Turner; a female antelope of an uncertain species, transmitted by the Sultan of Zanzibar along with other animals to the Prince of Wales and deposited by H.R.H. in the Gardens on April 24; a pigmy marmoset (*Hapale pygmaea*), purchased April 27, and stated to have been obtained at Pekas on the Upper Amazons, and two yellow-thighed parrots (*Caica*

xanthomera), new to the collection, received along with the marmoset from the Upper Amazons.—Mr. Sclater made some remarks on the progress and condition of the Zoological Gardens of Rotterdam, Amsterdam, Antwerp, Brussels and Ghent, which he had just visited.—A communication was read from Mr. G. S. Brady, containing a monograph of the fossil ostracoda of the Antwerp Crag.—A communication was read from Dr. F. Day containing a notice of the capture of a specimen of *Coregonus oxyrhynchus* on the coast of Lincolnshire.—A communication was read from the Marquis of Tweeddale, F.R.S., containing a memoir on the birds of the genus *Batrachostomus*. The author came to the conclusion that there were seven recognisable species of this difficult group inhabiting the Indian region, one of which, yet undescribed, was from the Philippines. The rule appeared to be that the females were rufous from the nest, while the males are brown and sometimes spotted.—Mr. Edward R. Alston read the description of a shrew, from Guatemala, which had been indicated without being characterised by the late Dr. Gray, and for which the name of *Sorex veracipacis* was now proposed.—Mr. A. H. Garrod read the second portion of a series of papers on the anatomy of passerine birds.—A communication was read from Mr. T. E. Buckley containing additional remarks on the past and present geographical distribution of the larger mammals of South Africa.

CHEMICAL SOCIETY.—(Thursday, May 17.)

W. CROOKES, Esq., F.R.S., Vice-President, in the Chair. The following papers were read:—1. "On a slight Modification of Hofmann's Vapour-density Apparatus," by M. M. P. Muir and S. Sugura. The authors propose to omit the indiarubber plate of the original apparatus, and mark off the height of the mercury by a cathetometer and a slip of gummed paper. 2. "Note on the Fluid contained in a Cavity in Fluorspar," by J. W. Mallet. The cavity was 6 mm. by 2.5 mm. by 1 mm.; it contained water and a bubble; on heating, the bubble became less mobile and the crystal showed signs of incipient splitting. 3. "Examination of Substances by the Time-method," by J. B. Hannay. The author has determined the loss sustained by various hydrates in equal and successive intervals of time, when submitted, in a Liebig's drying-tube, to a current of air at various temperatures, and thus obtains evidence of the existence of hitherto unknown hydrates. Magnesium sulphate, when treated as above, loses 8 per cent. of water in five minutes at 100° C.; the loss is then much slower and regular up to 29 per cent., when the rate of loss decreases somewhat suddenly from the formation of a lower hydrate, which loses water much more slowly. 4. "On the Dehydration of Hydrates by the Time-method," by W. Ramsay. The author examined the hydrates of alumina, iron, copper, and lead. 5. "On the Transformation of Aurin into Rosaniline," by R. S. Dale and C. Schorlemmer. By heating sulphuric and a pure phenol and gradually adding oxalic acid, pure aurin is formed; by the action of ammonia on aurin, red aurin is produced, which by the action of alcoholic ammonia at 150° for several days is converted into rosaniline. The authors consider aurin to be identical with rosolic acid. 6. "On certain Bismuth Compounds," Part VI., by M. M. P. Muir. The author describes the preparation, &c., of hypobismuthous oxide, bismuthous oxychloride and oxybromide, and sulphobismuthyl chloride. 7. "On the Theory of the Luminous and Non-Luminous Flame," by J. Philippon. The author states what he considers to be the cause of the luminosity and non-luminosity of flames.

ROYAL SOCIETY.—(Thursday, May 17.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"On Hyperjacobian Surfaces and Curves," by W. Spottiswoode; "On the Length of a Spark from a Voltaic Battery in different Gases at Ordinary Atmospheric Pressures," by Warren De La Rue and Hugo W. Müller; "Further Researches on the Department and Vital Persistence of Putrefactive and Infective Organisms from a Physical Point of View," by Dr. Tyndall.

NUMISMATIC SOCIETY.—(Thursday, May 17.)

JOHN EVANS, Esq., F.R.S., President, in the Chair. A paper was communicated by M. J. P. Six, of Amsterdam, on the subject of the ancient coins of

Phoenicia. The writer adduced reasons for supposing that before the time of Alexander the Great only four cities of Phoenicia—Byblus, Aradus, Tyre, and Sidon—had the privilege of issuing coins. To the three former cities he gave the coins assigned them by Brandis, with additions and variations. To Sidon he attributed the large series of silver octodrachms which have hitherto been given to Phoenicia generally or to Syria, and which bear on one side a galley before a city wall, on the other a king in his chariot. The date to which he assigned these pieces was B.C. 400–308, more than a century later than the date fixed by Brandis.—A paper was communicated by Mr. Cochran-Patrick, being the second of a series on the subject of Scottish medals, and treating of the period A.D. 1491–1647.—Mr. Gill read a paper on the seventeenth-century tokens not mentioned in the work of Boyne.

ROYAL ASIATIC SOCIETY.—(Monday, May 21.)

SIR E. COLEBROOKE, Bart., President, in the Chair. Mr. N. B. E. Baillie read a paper entitled "Is the Sultan of the Turks the Caliph of the Muslims and the Legitimate Successor of the Prophet?" in which he examined at considerable length, the admitted authorities on this question, especially Maverty, and came to the conclusion that, on the taking of Baghdad by the Tatars in A.D. 1258, and the overthrow of the Abbasside House, the Caliphate became vacant; and that the story of a certain Ahmed, who is said to have been recognised by Bibars, the Mamlook Sultan of Egypt, cannot be relied upon as satisfactory evidence; and, further, that there is no proof that, in any such recognition, the usual rules whereby the succession to Mohammed had been originally regulated were adhered to.

FINE ART.

NOTES ON REMBRANDT.

II.

It may be in the recollection of some of the readers of the ACADEMY that a paper on Rembrandt, to which my name was affixed, appeared on February 24 last, and that that paper was numbered I. No. I. should have been followed by No. II., but, when it was represented to me that to enter at that time upon a critical examination of certain works of Rembrandt might possibly interfere even in a remote degree with the success of an Exhibition in which, as a member of the Burlington Fine Arts Club, I was myself interested, I thought it right to ask the permission of the editor to postpone my papers. Now that the Exhibition is open, and a collection of the etched work of Rembrandt—such as surely has never been seen before, and may, perhaps, never be brought together again—adorns the walls of the gallery, the restriction which I placed upon myself is removed, and my notes may be put forward for the criticism of your readers. These notes will not now be offered in the shape in which they would have appeared, since with the Catalogue of the Exhibition is issued a Preface by one of our members in which some of the ground which I proposed to occupy is taken up. The opinions expressed in that Preface will, from the known position of the writer, carry great weight, and, whether those opinions are accepted or controverted by experts in Rembrandt lore, all must admire the fearless way in which the writer has questioned the authenticity of the disputed works, and allow that he has not aroused a controversy without assigning reasons which, to say the least, are worthy of grave consideration.

The selection of Rembrandt etchings which has been made will be found to comprise some 200 pieces, representing about 170 subjects. A few only of the more important works are omitted, partly from the impossibility of obtaining the loan of the really finest impressions, and partly because wall-space is limited. Nearly all the Beggars, and most of the Fancy Heads and Academical Pieces, were intentionally refused. Their introduction was not necessary to the purpose of the Exhibition, but the works which have found a place will

be seen to comprise nearly every important etching which came from Rembrandt's hand, as well as some of those whose authorship is questioned, but which for many reasons are so interesting that without them one object of the collection could not have been attained.

For the first time a large selection of Rembrandt's works is placed in what we believe to have been the order of execution. I have before spoken of the advantage which may be expected to result from such an arrangement, and though the idea of thus presenting these works is not a new one—it was proposed by Ottley and has been attempted by Vosmaer—yet it is certain that no such opportunity of seeing the works together in this order has yet been afforded, and equally certain that, now we have seen it, no new descriptive catalogue of Rembrandt can ever be satisfactory in which this chronological order is not made an important feature. Assuming that the arrangement of the several pieces is very nearly what it should be, we may make our general survey of the collection and note the lessons which it teaches.

The visitor who is least informed in the etched works of the master must remark how this order of their position illustrates the gradual change which came over his work. The earlier prints, however beautiful, are apparently utterly unlike the prints of his later days, so unlike that one might almost fancy that we were viewing the productions of a different hand—compare, for instance, No. 10, the bust of a grey-bearded man, with No. 199, the portrait of the elder Haaring, placed upon the screen; or No. 35, *The Angel appearing to the Shepherds*, with No. 206, *Our Lord in the Mount of Olives*—and yet the gradations may be clearly traced from the highly-finished, delicate technic of the one, to the bold, effective execution of the other. This evidence of the gradual development of "dry point" may be traced almost step by step. Dry point appears upon the master's earliest work, but the burr which it created, and which forms so important a feature of his later work, was not then suffered to remain. It would seem as if Rembrandt himself only by degrees became aware of the resources at his command. In his earliest time the free use of the scraper allowed the exquisitely delicate lines with which he created his shadows to appear in their perfection. But as he progresses he gradually allows some little burr to remain upon his plate, and wherever it appears we feel, as he must have done, the effectiveness of the new power which was rising under his hand. See, for instance, No. 45, *A Young Man seated, with Expression of quiet Meditation*; the effect of the little burr which is allowed to remain strikes us at once: it adds a richness and finish to a portrait which without it loses much of its charm. Or in No. 80, *The Lion Hunt*: the few formless blots in the lower right give a vigour and life to the whole scene which without them is comparatively cold and dull. And then pass to the exquisite compositions of his later time—the *Three Cottages*, for instance (129), exhibiting, thanks to the burr, a brilliancy and tone which cannot be surpassed. Or study the marvellous results of burr in that large and solemn picture of the Lord upon the Cross (Nos. 191–2), surely the grandest of all the works of this class which have been preserved to us.

But not only does the chronological arrangement reveal the slowly varying technic of the master, it opens to us something of the life-history of the artist himself. In his earliest time he gives us studies of himself, not so much portraits as studies of feature and expression. He etches, in different attitudes, the portrait of his mother—the final one in widow's weeds for the death of her husband, Harman Gerritszoon, after which, as I have before shown, he discarded the monogram which he had till now used, and signed his name in full. His father—have we any likeness of him? Can that finely-finished work No. 15 be intended

for his portrait? The size of the plate makes it a pendant to a portrait of his mother, and the apparent age of the handsome old man would suit what we believe to have been the age of Harman. A little later he gives us some lovely sketches of his young wife, Saskia (38, 44). In 39 we see her seated by himself. Again we have his own portrait fancifully attired (48, 52)—not a shadow of a care is yet seen upon his face. We fancy him a man full of strong domestic affection, of a happy disposition, possessing and enjoying many of the good things of life—surely not the sordid avaricious man such as Houbraken would have us believe, but spending his money liberally in works of art, and happiest in the love of his mother and the society of his charming wife. But pass onwards; we have another portrait of Saskia (No. 90)—it is the last—we see her in the illness which preceded her death. If the Cassel portrait, so beautifully engraved by Unger, is a faithful likeness, the etchings have hardly done her justice, but even with these the change in feature in this little etching is indescribably touching. Later he gives us another portrait of himself: the fanciful dress and feathered cap which he before affected are laid aside; he appears now in sober coat and hat, a quiet unpretending burgher, his features grave as are those of middle age when, as is too often the case, the poetry of life is gone.

But yet another thought must strike the observer. The history of the time when the Dutch School arose is a history of one of the most stirring periods in the life of any nation; yet Rembrandt, like nearly all the artists of Holland who preceded or immediately followed him, gives no sign in his works, or hardly any, of a cognisance of events almost without parallel in the world's history. The struggle for religious and political independence through which the States had passed had had its effect, and it is interesting to note how the practical and unimaginative character of the people, their rigid adherence to the sterner facts of life, appears even in their Art. But why one and all the great masters who founded so thorough and self-contained a School should seem to have studiously avoided picturing the recent or present history of their country is a mystery we cannot solve. The subject has been well handled by Fromentin in an essay upon the School, which will repay perusal. A collection like the one before us is a fitting illustration. The life of Barneveld had closed in 1620; some whispers of the treason which led his sons to the scaffold in 1623 must, we think, have been heard; Holland had still a long struggle before her to preserve her hardly earned liberty; a few years later Van Tromp's victories must have stirred the hearts of his countrymen and roused emotions even in the calmest breasts. Yet where in all the master's works is there evidence that there ever reached him even the faintest echo of the strife? One etching alone of all he has left can in any way be made to refer to the history of the time, and it is very doubtful what that etching is meant to illustrate. With this single exception, the whole of Rembrandt's works are of scenes of rustic tranquillity, quiet landscapes, owing nothing to the living objects so sparingly introduced; or are portraits, not of patriots or warriors, men who devoted themselves for their country or their faith, but of peaceful burghers—the advocate, the writing-master, the jeweller, the print-seller, or the burgomaster whose literary tastes find vent in composing a tragedy founded on old-world fable. Rembrandt cannot be said to be wanting in imagination, but he devoted it to the expression of Scripture scenes. When he descends to design from common life he gives us Beggars, or the Jews, picturesque in their dirty raggedness, who haunted the quarter where he lived. But landscape, or portrait, or beggar, all the life he saw was peaceful; his representations of it, but for his powerful genius, would have been tame and monotonous. Events, excepting of the quietest home life, seemed to have passed him by; aerial storms alone disturbed the tranquillity, and his lot, if we

judged only from his works, might have been cast in days of uneventful and unbroken peace.

CHARLES HENRY MIDDLETON.

THE GROSVENOR GALLERY.

(Second Notice.)

OUR first notice of this very important and frequented exhibition disposed of the pictures in the East Gallery, and, in the large West Gallery, of the works painted by artists who exhibit also in the smaller room. It remains for us to speak of the bulk of the paintings in the West Gallery, and of the water-colour room and the sculptures.

This course brings us first to Mr. Whistler; of whose eight contributions four at least have been displayed in public before. The *Nocturne in Blue and Silver*, belonging to Mrs. Leyland, is new to us, and ranks among the loveliest of the painter's works of this class. The time appears to be earliest morning—the locality, the river as seen from Chelsea: a great reach and surface of water are conveyed to the eye by a sort of artistic divination, a curious power of intuition and suggestion working through means equally simple and subtle: right in front come a few flecked leaves of a shrub, which even a Japanese artist, unapproachable in such suddenness of perfection, might be willing to acknowledge. There are also (besides the seated figure of Mr. Carlyle) three life-sized full-lengths, which figure, according to Whistlerian nomenclature, as *Harmony in Amber and Black*, *Arrangement in Brown*, and *Arrangement in Black*, No. 3, *Irving as Philip II. of Spain*. The two former seem to have been inverted in the numbering of the catalogue; or else what Mr. Whistler regards as amber and black appears to the unpurged popular eye more like brown, and *vice versa*. The picture which we accept as the *Brown* has considerable grace, but is hardly equal to the *Amber and Black*—a blonde lady in white muslin with black bows, and some yellow flowers in the corner. Either of these is, we think, much superior to the figure of Mr. Irving; which, exceedingly offhand and not free from crudity, we cannot but regard as a rather strong experiment upon public submissiveness. Mr. Millais sends three female and one male portrait; also a half-figure of Hood's *Sempstress*, "*Stitch, Stich, Stich*"—a slight performance, and we might say an unlovely one to sight, without being either harrowing or touching to the feelings. Of the portraits we like the *Lord Ronald Gower* considerably the best; a thin, high-mettled face, with what might be called great *likeness* of apprehension and faculty, painted with a directness and ease which would be more startling were they less entire. The ladies are the *Marchioness of Ormonde*, the *Countess Grosvenor*, and the *Lady Beatrice Grosvenor*, all habited in white, with white light hats. The *Marchioness's* face is certainly made a very "speaking" one by Mr. Millais: but, on the whole, these are not to be counted among his most gifted or most serious performances in portraiture. In future generations they will lend a grace to the family gallery, without exactly casting over their environments "the shadow of their own greatness." Anyone who wishes to see a supremely good *Tadema* should not lose the opportunity of looking, in this collection, at the *Phidias showing the Frieze of the Parthenon to his Friends*—a work painted some years ago, but hitherto, we think, unexhibited in England: the *Sunday Morning* and *Tarquinius Superbus* are also old works, both uncommonly interesting on diverse grounds. Among the new pictures it might be difficult to choose between *A Mirror*, *A Bath* (both classical subjects), and *Sunflowers*, a very luminous and brilliant little piece of colour. A lady with a crop of ringleted yellow hair, dressed in bright but greyish-blue, is reaching up, beyond her arm's length, to pluck one of the sunflowers; red geraniums are seen through the interstices of the stalks and foliage of the larger plants; a blue uniform sky overlooks the whole.

Mr. W. B. Richmond appears to more advantage in his portraits than in the large composition, *Electra at the Tomb of Agamemnon*, which is a cross between the severe and the showy in design and general treatment, and between the monumental and the sentimental in feeling—neither of these elements being managed with so much mastery as to condone the interference of the other. The old cypress-trunks are the most successful features of the work. Of Sir Coutts Lindsay's own contributions to the galleries which he has founded, the chief is the full-length portrait of his wife, *Lady Lindsay of Balcarres*, who is here (as also in Mr. Watts's likeness) represented playing the violin. The face is hardly marked with that amount of sympathetic refinement which we might have expected from its authorship: the general vigour of hand in the figure, and in the abundance of sumptuous material introduced is, however, very considerable indeed, and far unlike merely amateur workmanship. Mr. Holman Hunt sends, besides his well-known and exceedingly powerful *Afterglow in Egypt*, a half-figure of *An Italian Child*—a bare-headed girl with coffee-brown eyes, who walks forward, with a background of the Tuscan Apennines, plaiting a straw hat, crooning a country-song, and with a pigeon perched on her shoulder. The face is round, not beautiful nor distinguished by Italian fullness of life or mould: it might at first seem rather Swiss or German than Italian, though it is most faithfully and completely studied from the living original. There is nothing in the exhibition more thoroughly carried out than this from its own point of view: it is a picture which, though unalluring, one could live with, and trace in it month by month some clearer character of insight, and greater resource of execution. The catalogue records another painting by Mr. Hunt, *On the Plains of Esdraelon above Nazareth*; but this does not as yet appear on the walls. The new picture by Mr. Albert Moore is entitled *The End of the Story*; a woman dressed in pea-green, with a white drapery above, and white flowered curtain behind her: her bare arm holds the book downward; the lateral turn of the head supplies the requisite aspect of reflection in harmony with the title. Mr. Spencer Stanhope contributes two fresh pictures of leading importance; both of them works of elevated style at high pressure, tending towards mannerism, which, delightful to some eyes, cannot but be resented by others. In *Eve Tempted*, the hair of Eve, touched in with gilding, twirls across her middle not very effectively. She is seated on a violet-bank, with tulips and other flowers in front: her hand reaches back behind her head, and holds two of the many golden fruits from off the tree of knowledge. The serpent, blue and not very thick-bodied, has a human head of indeterminate sex, with dark-red hair; its venomous vapour-breath allures and infects the ear of the Mother of Mankind. *Love and the Maiden* is a still larger work, and a completer expression of those artistic qualities at which Mr. Stanhope directs his aim. *Love*, a red-winged and beautiful youth, holding a golden bow, sets his right knee against the trunk of a tree twined with oleander, which flowers profusely—bursting into blossom, as one might infer, at the very touch of the all-animating all-subduing god. The maiden—roused now for the first time from the long slumber of the heart of girlhood—lies on the sward, habited in a Mantegna-like costume of light blue over pinkish red, with white intersecting folds. A young man and three women dance solemnly behind. This is certainly a beautiful as well as a most observable picture, and every object introduced into it has been made out with unsparing diligence of definition. It bears the date 1877 inscribed; if this were 1477, it would assimilate about as well with the style and artistic motive of the work—though even this is far from being so purely imitative and re-adaptive a production as the five-fold little picture hard by, *Love's Music*, by Mr. Strudwick.

We have now come back to that part of the gallery which the pre-eminent genius of Mr. Burne Jones makes the most admired and characteristic of all. We cannot here spare anything like the space which were needed for doing moderate justice to the remaining works of this gentleman, in subject-matter and style. They are *The Beguiling of Merlin*, *Venus' Mirror*, and five single figures of *Temperantia*, *Fides*, *Spes*, *A Knight*, and *A Sibyl*—the last two unfinished. In the *Merlin* picture, the grand figure of Nimue, dark and lovely, with a loveliness that looks ominous and subtle without being exactly sinister, and the exquisite painting of the lavish white hawthorn-blossom, are the admirable things. *Merlin*—who lies in the fork of the hawthorn-tree, spell-bound after sleep by Nimue's enchantments rehearsed from his own magic book—is less to be praised. His face is not unlike Dante's, with a stronger tendency to a feminine type; moreover, the *raison d'être* of his pose is not readily apparent, but we should in reason ascribe this to the almost insurmountable difficulty of representing to the eye a man who, wholly free from visible material constriction, finds himself by sorcery confined "in a tower of the air without any other thing," according to the words of the legend. *Venus' Mirror*—a number of beautiful women looking at their images in a shallow glassy pool much interrupted by flowering clods and the like, and presided over by one stately fair one with a star in her hair, whom we understand to be *Venus* herself—is exceedingly sweet and charming, and has very little that need be regarded as in any way imperfect from its own point of view: it is a masterpiece, and a truly delightful one. For ourselves, however, we cannot but wish for more variety of facial type and beauty: lacking this, the work may perchance reach nearer towards an abstract ideal, but it suppresses one of the very points which most intrinsically belong to the direct essence of the subject. The natural relations and resources of the theme are sacrificed to a certain something which predominates in the mind of the artist, and which may be said to warp it. The large single figures—*Temperantia* and the others which we have mentioned—are all of noble quality; the knight, champion of distressed ladies, has his shield appropriately emblazoned with a figure which might be designated *Andromeda*, or the *Princess* rescued from the dragon by St. George.

Mr. Armstrong could fairly complain of the hanging at the Grosvenor Gallery, as so many precursors of his have complained of the hanging at the Royal Academy and other exhibitions. His principal work, *The Riviera of Genoa in Spring*, with interse blues of sky and sea, and figures of an aged and a younger woman, and the flush of early blossoming, seems to be a very delightful as well as highly-skilled production; but, hung where it is, we cannot enjoy its details. Mr. Crane's chief contribution is also rather high up; however, it can be adequately estimated. It is named *The Renaissance of Venus*, a title which one has to think over a little before one hits upon any genuine meaning for it—but we suppose it to signify substantially "the Re-birth of Beauty"; *Venus*, as the symbol of beauty, re-born at the period of the Renaissance of art and culture. At any rate, Mr. Crane has painted a charming and delicious picture, full of gracious purity—one which holds its own well even against such formidable competition as that of Mr. Burne Jones. We see a liquid bay and sands, the ruins of a classic temple, three women bathing, an almond-tree in bloom, white doves darting and hovering about, and in the left foreground the queenly apparition of *Venus*. As in Mr. Armstrong's picture, blue is here the predominant colour, but in a lighter key; a sweet, clear, brilliant blue, not chilly, but softly limpid. Of M. Legros's nine works, the most conspicuous have been seen before: whenever seen anew they are anew admired. The portrait of Mr. Carlyle, seated three-quarters length, with hands laid one on the

other, and an olive-grey coat, was painted this year, and is a genuine and most interesting likeness. The high colour in the cheeks is noticeable, and not at all overdone: the expression is one of interior withdrawal, a strong great soul that retires into itself under the burden of years and of thought, and waits the event. The *Four Studies* [of male heads] executed in Two Hours each before the Pupils at the Slade School are examples of singular decision and mastery: stroke by stroke the thing grows into achievement, no touch lost, no second-thoughts allowed, nor indeed required.

Of the Water-colour Room we must say very little. The most prolific contributor is Mr. Richard Doyle, from whose deft and gifted hand, fertile of quaint fancies and naive detail, we have no less than seventeen specimens. *The Witch's Home* furnishes a couple, particularly enjoyable. *The Portrait* by Mrs. Stillman, a girl with white lilies in a garden, shows this accomplished lady's wonted command of colour boldly and variously bright in its combinations, but does not rank among her best works. *The West Wind*, by Mr. Poynter—a steamer in a bay, with rainy drift, and dreamlike yet perfectly true atmospheric effects, is exceptionally fine—the greatest effort which this painter has made in landscape art. A capital specimen by Mr. Herkomer, previously exhibited, has been added to the show since the gallery opened; nor is he the only artist to whom some similar remark would apply.

The Sculptures include a model in plaster of a figure by Paul Dubois, *Le Courage Militaire*, forming part of the projected monument at Nantes to General Lamoricière; a seated figure, helmeted, with hairless face and drawn sword; valorous and martial in aspect, as he should be. The *Ione* of Mr. Maclean, in white terra-cotta, had been seen before in a somewhat less completed form; it is excellent for grace and natural arrangement. Mr. Boehm sends various works: the bust of Mr. Whistler is very lively and truthful.

This must suffice for our readers by way of review of the contents of the Grosvenor Gallery. By way of expounding and discussing the importance of the undertaking—very great as it undoubtedly is, and highly honourable to the enterprising love of art of Sir Coutts Lindsay—we have said still less. A few words—a very few—must be added on this subject. These we shall say as speaking from our own point of view—not from any which is known or may be presumed to be that of Sir Coutts Lindsay, or of any of his assistants in the carrying-out of the onerous and responsible project.

What was the great object of the scheme? It was that of furnishing an adequate supplement to the exhibitions of the Royal Academy; a gallery in which contemporary British art—elevated in aim, or highly advanced in technique, or both of these together—should be advantageously displayed; more especially such art as, for one reason or another, does not find in Burlington House, from year to year, a medium for coming before the public. In short, it may reasonably be averred that, while there was no occasion whatever for offering to the members or associates of the Royal Academy a second Gallery wherein to put-in an annual appearance, there was urgent occasion for offering, to such good native artists as do not already in 1877 belong to the Academician corps, this one Gallery for doing the like: and consequently the right occupants of the wall-space of the Grosvenor Gallery would be those excellent outsiders who prefer this institution to the Academy. Thus we cannot but think that Academicians should not have been invited at all to exhibit in the Grosvenor Gallery (and this we say while amply acknowledging that the exhibition has derived additional lustre from some of their contributions, and without the least undercurrent of hostile animus or insinuation); and on the other hand that all the best non-Academicians should have been invited, and, so far as practicable, enrolled as contributors. Several artists who

now exhibit at Burlington House might by this means have been drafted off to Bond Street, to the satisfaction of themselves and of the public, and to the increase of space in Burlington House available for the Academicians themselves. But, as it stands, the Grosvenor Gallery contains many works by Academicians, many by non-Academician artists who ordinarily exhibit in Burlington House, and only an insufficient representation of some eminent men who do not exhibit there or anywhere. That one of these, Mr. Burne Jones, should appear in the Grosvenor Gallery, is a very great satisfaction to us and to others; but then we are proportionately dissatisfied at the absence of one or two besides. Could they have been secured by the promoters of the scheme? That is a question which it does not pertain to us to answer authoritatively. We can only abide by the natural assumption that they could have been secured by due measures adopted from the first; and they ought still to be secured for some future gathering, or else the real object and possible excellent service of the Grosvenor Gallery will, as in 1877, remain partially unfulfilled. W. M. ROSSETTI.

ART IN PORTUGAL.

LISBON probably contains fewer fine works of art than any other city of its size in Europe. The National Gallery, it is true, contains a few pictures to which great names have been attached, but these are of more than doubtful authenticity. Far more interesting are a number of early Portuguese paintings in the same gallery, to which are appended no names at all. These are of the school of Jan van Eyck, who was one of an embassy sent to Portugal by the Duke of Burgundy. Very few of the names of these early painters are known; the school speedily died out, and since their short existence Portugal has produced no painter worthy of note. The country, however, produced in the last and previous century many excellent carvers in wood. Many of the innumerable images with which the churches are filled are wonderfully lifelike in expression and are coloured with great skill. More curious are the ivory figures of saints and of our Lord, made, after late mediæval and Renaissance models, by the Indians of Goa and imported into Portugal. Many of these are of graceful design, and of a remarkably tender expression of countenance. They are executed with great care and skill. The modern Portuguese, who seem to have no originality in their composition, slavishly imitate these ivory figures, and those especially of the Infant Christ, in the baser materials of pottery and plaster. Many of these little statues are nude, being intended to be dressed when required for exhibition at particular seasons. Busts and groups of sacred figures of considerable merit and interest were also executed one or two centuries ago in a kind of rough terra-cotta, to which colour was afterwards applied and then fixed by fire. I have seen figures in this material of singular grace and naturalness. In stamped leather, used chiefly for the backs and seats of chairs, but also for the covering of boxes and tables, the Portuguese of past generations likewise excelled. The patterns represent armorial bearings, grotesque figures of cupids, satyrs, and animals, with interlacing foliage and conventional ornaments. A taste for this ancient leather seems to be reviving, and good specimens bear a high price. In the royal palace of Cintra, once the residence of the Moorish kings, and in some other buildings in the same exquisitely situated town, many fine specimens of ancient wall-tiles are still preserved. Some of these, like those in the *Sê Velha* at Coimbra, would seem to be undoubtedly Moorish, but others bearing the device of the banded sphere, though of similar fabric, must, of course, be of far later date. Is it possible that they were made to order by Moorish tile-makers in Morocco? Of more undoubtedly native manufacture are certain tiles which I saw at Cintra, and at Cintra

only. These bear in high relief leaves and fruit arranged with excellent effect in conventional patterns. These, I should conjecture, may be as old as the reign of D. Manoel, who died A.D. 1521. In the last century the Portuguese manufactured common blue-and-white tiles bearing on them animals, ships, and flowers, and closely resembling those of Holland. Of modern pottery tolerably elegant specimens are made at Caldas de Rainha, but they are inferior to those made in the last and early part of the present century at the same place. Far more pleasing is the common household pottery of Porto, which in shape, colour, and general design indicates its Arabic descent. Before leaving the subject of decorative art, attention should be called to the patchwork and embroidered curtains seen in palaces and churches, which are extremely handsome and effective. One of the extravagances of the last struggle of Gothic design under D. Manoel is the imitation in stone of knotted branches of trees in the tracery of windows and in like positions. This very peculiarity is imitated at the present day in the small white marble crosses which are made for sale at Cascaes, near Lisbon. In the last century broken fragments of Oriental china were used, mixed with shells, to ornament grottoes and fountains in the trumpery fashion seen in the courts of ancient Roman houses at Pompeii and elsewhere. At the present time flower-jars of Oriental porcelain are often used on the altars in the churches. The number of Roman towns and stations in Portugal is so great that quantities of Roman antiquities must from time to time be found. What becomes of them it is hard to imagine, as I can hear of none in either public or private collections. Probably the grossly ignorant peasantry bury them again when they find them. Although I have made every enquiry, I have seen only a few coins of common types, of which the best were two *Aurei* of Nero, with the reverse of SALVS. The old Arabic coins are generally in a very bad state of preservation.

GREVILLE J. CHESTER.

ART SALES.

ONCE or twice in the course of the year an important Cruikshank collection comes to be dispersed at Sotheby's. Within about the last fortnight two such collections have been offered for sale, and the opportunity is a favourable one for chronicling a few of the prices fetched by works which have won the interest of many collectors. Mr. G. W. Reid's comprehensive and even exhaustive catalogue is necessary to the appreciation of the immense extent of George Cruikshank's work, and such a homage as is conveyed by its publication was perhaps never before tendered to an artist during his lifetime, but the fact is that Cruikshank's years are so many that, though he still labours, the major part of his art must be considered as of a bygone time, and worthy, therefore, according to all received precedent, to engage the attention of the most orthodox of collectors. The works sold on May 7 were mostly in proof states. A selection from the *Illustrations of the English Novelists*, all proofs before letters, went for 3*l.* 4*s.* An unpublished subject, and probably unique impression—Belzoni as "the strong man"—fetched 3*l.* A set of proof illustrations to the *Waverley Novels* went for 4*l.* 16*s.* A fine set of India-paper proofs of the illustrations to the *Sketches by Boz* realised 6*l.* 10*s.* Nine parts of *My Sketch Book*, on India paper, fell for 5*l.* 7*s.* 6*d.* Of the *Life of Falstaff* it is stated that only twenty-five sets were printed as proofs, and one of these realised 7*l.* 15*s.*

At the second Cruikshank sale, on May 15, a copy of the original illustrations to "Tom and Jerry"—Pierce Egan's *Life in London*—sold for 3*l.* 10*s.* and the same price was fetched for *Points of Humour*, which was either actually the first, or almost the first, book illustrated by Cruikshank after he forsook, about the year 1823, the paths of caricature in which he had followed Gilray.

A volume containing various valuable works—humorous and serious—and an autograph letter and portrait of the artist, sold for 21l. 10s. (Toovey); a few very rare portraits—to be prized on account of their rarity—went for 4l. 8s.; some early coloured caricatures, *Dandy and Dandyzette*, etc., fetched 6l.; some rare political caricatures, the satire directed chiefly at Napoleon, then on the rock of St. Helena, fetched 8l. 10s.; some coloured social satires, broadsides and others, went for 7l.; and for 4l. 12s. 6d. was sold an illustrated copy of the *Life and Genius of George Cruikshank*, described as “probably by Thackeray.” It appeared originally in the *Westminster Review*, we are informed, some thirty years ago, and is indeed the great novelist’s tribute to the great illustrator, and reprinted in the later complete editions of Mr. Thackeray’s miscellaneous writings. The above is a record of but a few of the prints by Cruikshank, the sale of which occupied the greater part of two days. It will probably be noticed that no single subject attains a very high price: the immense mass of Cruikshank’s work prevents its doing so. The Cruikshank collector—more fortunate in this respect than the collector of Rembrandt, Turner, or Méryon—can still go in for quantity, thanks to the master’s fertility in throwing off slight things by the thousand.

MESSRS. CHRISTIE, MANSON AND WOODS sold some days since a number of pictures from the collection of Mr. G. Fox, including several not unimportant works by some of the most generally popular of living French painters—Meissonier, Frère, and his pupil and follower, Duverger—and a few pictures by modern English painters of nearly the same rank. By Detaille, who has since given himself to the record of the incidents of later wars, there was a picture, *Two Soldiers of the First Empire*, which sold for 194l.; by Duverger, *A Domestic Interior*, 290l.; by Edouard Frère, *Breakfast Time*, 388l.; by Meissonier, *The Standard-Bearer*, 777l.; by Mr. G. H. Boughton there was the picture which, if we mistake not, was the one to give him reputation—*The March of Miles Standish*, 273l.; by Mr. F. D. Hardy, *Reading the Will*, 577l.; by Mr. E. Long, *The Anthem*, 304l.; by Mr. H. Stacy Marks, *The Ornithologist*—the quaint picture, exhibited at the Royal Academy, of the aged and dry-looking savant among his birds—808l.; by Mr. W. P. Frith, *Olivia in the Hayfield*, 504l.; by Mr. E. M. Ward, *The Arrest of Lady Alice Lisle*, 472l.; and *Dr. Johnson in Lord Chesterfield’s Ante-room*, 535l.; by T. Faed, an important and much-prized work, *God’s Acre*, 1,470l. The prices were better maintained than at one or two recent sales of modern work.

THE Novar Turner Drawings, deemed by experts to be one of the most valuable assemblages of Turner’s works, will be sold this day week, June 2. They include, it is said, many of the drawings for the *England and Wales* series.

LAST week Messrs. Christie, Manson and Woods sold the second portion of the Shandon collection:—An oval gold box, Louis XV., with panels of dark-purple translucent enamel, with border of imitation pearls, sold for 85l.; an oval gold box, with striated agates, with bust of Plato, in enamel, 82l.; another gold box, enamelled blue, with gold spots, and watch in centre, 52l.; Dresden porcelain box, with a portrait of Augustus, King of Saxony, inside, 48 gs.; black box, of vernis-martin and gold, 58 gs.; a Dresden needle-case, in the form of a bambino, 22l.; ivory carvings of Thorwaldsen’s Night and Morning, reduced, 52 gs.; group of three Amorini, by Fiammingo, 7½ in. by 4½ in., 92 gs.; group of eight figures, the Descent from the Cross, by Algardi, 190 gs.; Rape of the Sabines, Flemish carving in relief, 110 gs.; large tankard, carved with marine deities in high relief, mounted in silver gilt, 72 gs.; cup, with Bacchanalian subjects in high relief, mounted in silver gilt, 70 gs.; a fine tankard, ivory cover, mountings of silver

gilt, the body carved with a feast of the gods, the cover with a Bacchanalian frieze, surmounted by an Amorino, 870 gs.; chronometer, in silver case, by J. Harrison, 1770, duplicate of one for which the inventor received 20,000l. from the Board of Longitude, 160 gs.; repeater watch, by Vulliamy, in enamelled case, Hope nursing Love, 70 gs.; another, enamelled with the Annunciation, 50l.; gold repeater, chased with Venus and Adonis, 76l.; Dresden cup and saucer, enamel on silver gilt, with equestrian figures, 29l.; German clock, of metal gilt and silver, in the form of a temple, with female figures at the angles, 61 gs.; oval cup, of rock crystal, decorated with enamels, the handle formed as a dragon, 175 gs.; ewer and salver, of engraved rock crystal, mounted in silver gilt, 132l.; pair of carved wood Venetian groups, each of two Amorini, gambolling on a lion, said to have formed part of the bedstead of a Doge of Venice, 150 gs.; vase of old Oriental celadon porcelain, formed as two lotus flowers, with Louis XV. ormolu mounts and handles, 300 gs. The fourteen days’ sale produced 43,867l.

A FINE collection of Italian faïence, the property of the Comte de Lardere, was sold on the 7th at the Salle Drouot. Maestro Giorgio, a small plate with metallic lustre, in the centre the Chigi arms, 760 fr.; plate, attributed to Maestro Giorgio, in the centre a female bust, 1,000 fr.; the same dish—subject, Vulcan forging arrows for Cupid—date 1540, 1,900 fr.; large plaque, attributed to Maestro Giorgio—the Virgin seated with the Infant Jesus, St. Dominic and St. Thomas Aquinas on each side—7,600 fr.; another small plaque—St. Jerome in adoration—860 fr.; faïence of Pesaro, plate with metallic lustre, a bust in the centre, 1,060 fr.; plate, with the arms of Duke Guidobaldo in the centre, 2,100 fr.; plate—in the centre a female sphinx supporting the arms of the Orsini—1,300 fr.; plate—the Virgin—1,520 fr.; faïence of Urbino, plate by Francesco Xanto—subject taken from the *Aeneid*—2,520 fr.; by the same master, a round cup—subject, the Vision of Constantine—600 fr.; saucer of the “coupe d’accouchée” of Eleanor of Toledo, wife of Cosmo de’ Medici, 840 fr.; plate—subject, Raffaele’s Parnassus—1,030 fr.; great plate, attributed to Xanto, with Raffaelesque decoration, 950 fr.; large round dish, with grotesques and animals—period of the Patanazzi—700 fr.; Chaffagiolo, plate, richly decorated with trophies of arms, 4,900 fr.; large plate, representing the Parnassus in the centre, 5,000 fr.; two Castel Durante vases with covers, decorated with trophies of arms, 1,280 fr.; Hispano-Moresque vase, with four handles, and metallic lustre decoration, 770 fr.; two large plates of Siculo-Arab faïence, decorated with metallic lustre heightened with blue, 1,730 fr.; large plate in ancient Persian faïence, blue ground decorated with enamelled flowers, 2,525 fr. The sale produced 62,776 francs (2,511l. 0s. 10d.).

NOTES ON ART AND ARCHAEOLOGY.

THE Russian *Novoye Vremia* states that the well-known Russian artist Basil Vereschagin, to whose Indian tour we lately drew the attention of our readers, has left Paris, where he established his studio after his return to Europe, for the seat of war. Having received permission to accompany the Russian troops in their campaign with the Turks, he purposes taking sketches on the scene of action, and working these up into pictures at some future time.

M. DALOU, whose terra-cottas have attracted deserved attention in our annual exhibitions, has been appointed Master in Modelling at the Training Schools, South Kensington. He is the second foreigner who has received an appointment on the staff, M. Legros having the etching class under his direction.

IN April, 1875, a remarkably interesting mansion in Lime Street, City, of the period of

James I., was pulled down, the ornamental panelling and lofty chimney-pieces attracting considerable attention. Both the *Graphic* and *Building News* gave sketches of the interiors, and an admirable monograph with a series of elevations was published by Messrs. G. H. Birch and R. Phené Spiers. Acting on a suggestion proceeding originally, we believe, from Mr. A. Marks, the Department of Science and Art applied to the Guild whose property the house was, suggesting the Museum at South Kensington as a proper and willing recipient of the great fireplace of carved oak; which suggestion was at once complied with, the woodwork being carefully removed and consigned to the care of the proper person authorised by the Museum. Another of these chimney-pieces was taken to the Guildhall, where it was set up more than a year ago. The South Kensington one, however, has never been visible, or, indeed, heard of from that day to this. We should be glad to know why it has never been exhibited, and whether there is any proximate chance of its public appearance.

THE retrospective exhibition at Lyons organised for the benefit of the suffering silk-weavers opened as appointed on May 1, and is reported by the correspondent of the *Chronique* to be “une véritable révélation pour le public lyonnais et pour le reste de la France.” It certainly seems to have gathered together a rich collection of mediaeval and Renaissance works in furniture, ceramic, goldsmith’s work, &c., and the decoration of the various *salles* is said to be singularly harmonious with the objects exhibited in them. The section of painting is less important than might perhaps have been expected, but the Lyons school is tolerably well represented by Hippolyte Flandrin, the “peintre-graveur” Boissieu, Michel Grobon, Saint-Jean, Chenu, and others; and Meissonier’s celebrated “1814,” and several works by Delacroix, give a wider interest to the collection.

THE German lithographer, Franz Hanfstaengl, so well known by his reproductions of the pictures in the Munich and Dresden galleries, died last month at an advanced age. Besides his reproductions, Hanfstaengl executed a number of original works on the stone, especially portraits, of which he took some thousands. His life, as briefly recorded in the *Kunstchronik*, seems to have been singularly eventful.

THE exhibition of the Vienna Künstlerhaus is stated by the German papers to have fallen far below the mark this year; indeed, not much more than half the usual number of paintings are exhibited, and of these few rise above mediocrity. Makart and Matejko only exhibit each an historical portrait; and although these are stated to be fine works of their kind, Makart’s in particular, which represents an ancient Viennese senator in a gorgeous red robe, they yet do not come up to what one expects from these two celebrated painters. The political situation and the badness of the times generally is considered to be the reason of this decline in the efforts of Austrian painters.

IT is pleasant to learn, on good authority, that the mischief done under the name of restoration, in Florence, has been less fatal with regard to the ancient palace of the Podestà, or Bargello—which was erected as it now stands by Agnolo Gaddi, in the fourteenth century—than to other great historical buildings:—

“For some centuries now,” writes our Florentine correspondent, “the authorities here have been engaged in destroying the great works of their great artists. The clergy, especially, have done infinite mischief, and generations of bad artists and bad architects have been employed to degrade, and in many cases irretrievably injure, some of the grandest and most beautiful works of their predecessors. . . . As yet the only successful restoration made in Florence is that of the palace of the Podestà.

We hope to give further particulars about this work at a future time.

UNDER the title of "L'Ornementation et l'Illustration des Livres en France," M. le baron Roger Portalis contributes to *L'Art* an introductory chapter, intended for a work on the *Dessinateurs d'Illustrations au XVIII^e Siècle*, which he has now in the press. This work will contain, it is announced, about seventy biographic notices, commencing with Gillot and ending with Prud'homme, and will be illustrated with numerous reproductions from old illustrated books.

MOULIN's marble bust of the late Henri Monnier has just been bought by the Direction of the Fine Arts in France, to be placed in the green-room of the Odéon.

"THE Taking of Rome by the Gauls" is the subject given for the Prix de Rome in painting this year.

THE grand prizes of the Salon have been awarded as follows: the *Prix de Salon* to M. Henri Peinte, for his statue of *Sarpedon*; the *Prix de Peinture* to M. Jean-Paul Laurens, for his painting of the *Austrian Staff before the Body of Marceau*; and the *Prix de Sculpture* to M. Henri-Michel-Antoine Chappu, for his statues of *La Pensée*—intended for the monument of Daniel Stern—and of Berryer, intended for the Palace of Justice.

It will be remembered that the Communist artist Courbet was condemned to pay the costs of the reconstruction of the column in the Place Vendôme in reparation of the share he took in its destruction. The Civil Tribunal of the Seine have just paid the expenses, which amount to 323,091 francs (12,923*l.* 12*s.*), and which they call upon Courbet to pay. He does not dispute the charge, but asks for time, and he is allowed to pay it in annual instalments of 10,000 francs.

In the *Portfolio* this month Prof. Colvin gives us some detailed information respecting the remarkable series of early Italian prints generally known as "The Playing Cards of Mantegna." It is now generally supposed that Mantegna had nothing to do with these works, and the names of Botticelli and Baccio Baldini have been suggested as their probable authors, but Prof. Colvin finds a nearer analogy in them to the style of Vittore Pisano and Jacopo Bellini, and considers that "it is among followers of theirs at Verona and Padua that the source of these fascinating designs is after all to be looked for, even if their execution is due to Florence." A drawing by a German artist, possibly Dürer, from one of these designs is given, and there are other pen-and-ink copies of these prints in the British Museum, which prove, at all events, that they were known in Germany in his time. A severe sculptural portrait, by Legros, of the well-known sculptor, Jules Dalou, is extolled in the notice which accompanies it as "an unusually fine example of portrait design in serious modern art." Perhaps it may be, but it is not equal to other portraits by Legros that have been given in the *Portfolio*. The usual National Gallery article and illustration, "Brief Notes on Art," and a review by Mrs. Charles Heaton of M. Yriarte's *Venice*, make up the number.

THE *Gazette des Beaux-Arts* opens this month with an article on the celebrated Reliquary of Orvieto, a magnificent work of goldsmith's art belonging to the fourteenth century. This reliquary is so religiously preserved that it is impossible to get a sight of it, either for love or money, except on one day of the year—that of the feast of Corpus Domini—when it is shown to the admiring worshippers. The writer of the article—M. Barbet de Jouy, Conservator of the Louvre, tells us how, after several attempts, he at last in 1874 found himself at Orvieto on June 4, the day of the feast. He does not, however, in this number enter upon the actual description of the reliquary itself, but gives some interesting details concerning the cathedral in general and its numerous carved works. M. Reiset, in his National Gallery criticisms, has now arrived at Titian, and is as enthusiastic as most other

critics with regard to the *Bacchus and Ariadne*. There is "a great step to make" from this to the other Titians in the National Gallery, but M. Reiset characterises the *Christ appearing to the Magdalene* as "un charmant tableau de chevalet," and the *Virgin and St. Catherine* as "un autre ouvrage précieux." The portrait of Ariosto he is disposed to give to Palma Vecchio. The other painters under criticism are Giulio Romano, Andrea del Sarto, and Bronzino. Under the title of "Un dessin du Musée de Louvre," Raphael is suggested by M. le Chevalier Cheygnard as the author of a grand design for a Renaissance tomb, which is attributed in the Louvre catalogue to Baldassare Peruzzi. A letter from Baldassare Castiglione to Isabella d'Este on the subject of a tomb designed by Raphael is brought forward in support of this suggestion. Bernini's interesting "Journal de Voyage" is continued, and gives us a remarkable insight into the ways and manners of French society at this time. The other articles of the number are on "Les Médailles Impériales de Coin Roman;" "Les Cabinets d'Amateurs à Paris: Collection de M. H. de Greffulhe;" M. Yriarte's *Venise*; and "L'Etat civil des Maîtres Hollandais."

THE *Solothurner Tagblatt* states that Pfarrer Heuer, of Burgdorf, assisted by a number of gentlemen of Bern, has opened excavations on the north of the Burgäschisee, close to the water. They have discovered a Pfahlbau settlement of some size, and have unearthed a quantity of earthen vessels, stone axes, a bison-horn, the skull of a huge beast (unnamed), and much more. The diggings are to be continued, as there seems to be promise of a richer booty. Pfarrer Heuer has also just published a chronological account of all the excavations which have been made in the neighbourhood of Burgdorf since the labours of Jahn (in 1850) and of Ferdinand Keller. From a summary of the pamphlet in the Bern *Volksfreund*, we learn that Herr Heuer, who is a teacher in the gymnasium, as well as a clergyman, is assisted by his pupils in his excavations, and that they began working zealously on the right bank of the Eurone as early as February in the present year, in spite of the shortness of the days and the bad weather. On February 24 they opened a burial mound in the Füstleberg Wald, and found a sword (thirty-four centimetres in length and three centimetres in breadth), a vase, and a small clay drinking-cup. On March 22 the Pfarrer and his scholars opened a grave of "a Celtic hero" (as Herr Heuer supposes) in the so-called Battwyhlölzi, a little wood about a mile and a half to the south of Burgdorf, and found his skull, teeth, thigh-bones, and a knife-blade twelve centimetres long and fifteen millimetres broad. In a grave at Oeschberg, about six miles from Burgdorf, were found in a similar Celtic grave a skull, a sword, and bronze ornaments. Pfarrer Heuer, his pupils, and his friends, apparently go to their work twice or thrice every week.

MR. FRANK DILLON, a landscape-painter who has done good work erewhile in Egypt and other countries, was in Japan in 1875-6, and naturally he kept his pencil in healthy exercise. He has now opened, at No. 5 Waterloo Place, an exhibition of his "Water-colour Drawings illustrating Japanese Scenery and Customs"—just 100 in all. The collection is both pleasant and interesting in a high degree—as indeed anything connected with Japan can hardly fail of being to a person of cultivated and unexclusive taste. The pictures look not unlike "Japanese pictures" rationalised—and, of course, also curtailed in intensity of artistic motive, and insatiate instinct of style. We may specify—the *Study of Cherry-blossom at Kawasaki*; *Cremation in Japan*; *A Girl Arranging Flowers*; *The Chikuzen Torii, Nikko*; ("Torii" being resting-places for birds outside temples, objects often represented in Japanese art, but Mr. Dillon does not vouchsafe us in this view, nor in

a similar one further on, a single bird to indicate the gist of his subject to the eye); *Pagoda at Ten-o-ji*, also *Chief Entrance thereto*; *Garden of the Kaku-Manji Temple*; *Sleeping-Room of the Mikado, Kioto*; *Yamato Mountains after a Snow-Storm*; *Study of Junks on the Kidzu Gawa*; *Fujiyama, Early Morning*; *Winter Sunrise, looking towards Nara*; *Full Moon rising on the Osaka River*. The Catalogue of the exhibition gives a modicum of information about the subject-matter of the pictures—just enough to be serviceable. Various actual objects from Japan are also placed in the exhibition-room and its vestibule. The visitor should not omit to look at one most admirable and amusing native painting of a colony of pink-faced monkeys on the banks of a river, showing how a dozen monkeys or so loop on from a tree downwards one to the other, so as to reach at and secure fruits floating on the current. No European can rival such work as this.

THE STAGE.

NEW PLAYS.

MR. IRVING's reappearance in melodrama may perhaps be regarded as betokening some decline of that revived interest in the old poetical drama which has been attributable in so great a degree to the popularity of this actor's performances in plays of Shakspeare. But it is a well-understood maxim among managers that all classes of plays are not suited to all seasons, and perhaps the approach of summer may, after all, have had as much to do with this departure from the recent policy of the Lyceum Theatre as any less encouraging reason. The truth is that when evenings are short and warm weather has fairly begun, our theatres are in great measure deserted by all but the more robust race of playgoers; hence it is that, unless the management is able to offer some exceptional attractions—such as good music, which is never out of season, or French performances, which can, of course, only be seen in London under favourable conditions when Parisian actors of reputation can conveniently be spared—it will be observed that at the approach of summer pits have a marked tendency to advance upon the stalls. In other words, the nature of the audience, if the theatre is fortunate enough to secure an audience at all, becomes somewhat changed; and as a necessary consequence in a country where managers are entirely dependant for success upon public favour the character of the entertainments may be expected to undergo some modification. It is further to be observed that playgoers of robust appetite are a large body, who will come even from a long distance to see a piece which is within the range of their sympathies, and who are probably very much more numerous than that dwindled section of refined audiences who, allured by the excellent acting at the Court, the Prince of Wales's, and the Vaudeville, enable those favoured houses to battle pretty successfully with the adverse influences of the summer months. What the average visitors to the theatres in summer prefer is pretty well known to those whose study of the theatrical market is sharpened by the apprehension of empty seats. Subtlety and wit are not much in their way; comedy in which character and dialogue are the chief features has for them little attraction; but romantic drama, above all when it sets forth a story with pathetic situations, is at all times welcome. The best pieces of this kind—such as *The Ticket of Leave Man* and *All for Her*: though the latter play disappoints somewhat imprudently the robust playgoer's inextinguishable love of poetical justice—may, indeed, be said to unite all suffrages and to merit the praises bestowed by Sir William Temple upon gardening as yielding a delight for which no man is too high or too low.

While, for these reasons, it would be unfair to blame Mrs. Bateman and Mr. Irving for descend-

ing to a somewhat lower level of dramatic art, they may, at the same time, fairly claim credit for having made choice of the piece originally called *The Courier of Lyons* but now to be known as *The Lyons Mail*. The play unfolds in skilful melodramatic fashion the pathetic story of Lesurques the "innocent victim," as the playbills express it, "of mistaken identity." Its theme is well calculated to interest an audience, and its moral, which may be taken to be the danger of trusting to evidence of identity, based merely on remembrance of features or other personal characteristics, is perfectly unobjectionable. The dramatist, it is true, has been more intent on dramatic effect than on pointing to any truth of this kind. Enquirers of a sceptical turn would probably find in the records of the trial of Lesurques and of the robber Dubosc, for whose crime he suffered, excellent reasons for suspecting that there may after all have been no resemblance worth mentioning between the two men. But suggestions of this kind would be unsuited to the purposes of the ordinary playwright. Accordingly, the aim of the drama is, above all, to impress upon the mind of the spectator the singular outward similarity between Lesurques and Dubosc; and thus it is that Mr. Irving is furnished with one of those double impersonations which are the delight of actors. Besides this, the original authors have imagined a chain of circumstances tending still further to account for the terrible error of the witnesses. They have provided Lesurques with a venerable father, living as an innkeeper at the very spot where the mail was robbed and the postillion and courier murdered; they have been careful at the very moment of the crime to bring Lesurques to this lonely and distant place to fulfil a purpose which, from honourable and even generous motives, he is so anxious to conceal that he afterwards prevaricates fatally about his journey. By a bold stroke of invention they have made the father himself an involuntary witness, from his conviction that he recognised his own son in the act of presenting the pistol by which the old man is wounded; and by way of satisfying that craving for final justice which, to the credit of those humbler parts of the house, always rages in pits and galleries, the innocence of Lesurques is seen to be vindicated in the end by the timely arrest of the real robber and assassin.

By inventions like these the story is necessarily deprived of anything like subtlety; but it is for that very reason more acceptable to a mixed audience. Apart from this, the double impersonation referred to unquestionably affords a great actor fine opportunities for the exercise of his art. Probably the reason why these dual assumptions are so much in favour among players in no sense great is the fact that they may be easily endowed with a showy semblance of power and dexterity. To change very quickly the outward appearance, and to vary the effect by some arbitrary change of voice, are matters so little difficult that they constitute the stock in trade of itinerant "lecturers" and "entertainers" in town halls and Mechanics' Institutes throughout the country. But the alternate impersonator of Lesurques and Dubosc has to do much more than to be nimble in the doffing and putting on of wigs or in the obliteration and rearrangement of a few lines about the face. He has rather to suggest identity, though identity with a difference. The ruffian Dubosc in his hands must never be Lesurques himself, but only some one very closely resembling Lesurques. When he returns to the scene, a somewhat defaced copy of the gentleman who has just left it, the cheerfulness and *bonhomie* of the well-to-do citizen, the exemplary husband, the excellent father, must vanish, and in their place the hardened villainy of a lifetime must set their mark upon the features, and appear even in the malignant twinkle of the eyes. To exhibit all this, and to exhibit it as if, not merely a material, but a complete psychological change had been effected, is an object well

worthy of a performer of Mr. Irving's powers. Nor does his performance fall far short of ideal excellence. I do not think that Mr. Irving, at least on the occasion of the first performance, gave full expression to the very fine pathetic situations of the piece. In this respect Mr. Charles Kean—the original representative of these characters on our stage—was, however, far less successful. On the other hand, no one who witnessed Mr. Hermann Vezin's performance at the Gaiety, about seven years ago, can well have forgotten how true was the note of pathos in the growing horror and bewilderment with which Lesurques gradually awakened to a sense of the mysterious chain of evidence in which he had become involved; how dignified the bearing; how honest and manly, how infinitely more convincing of innocence, than any exculpatory evidence, were the delicately varied accents in which he pleaded for justice from one to the other of his accusers, young and old, before the final cry of anguish, and the more hurried and tempestuous appeal to all, to tell him whether an honest life had left no stamp upon his brow to refute such hideous charges.

In these particulars Mr. Irving's acting seemed to fall in some degree short, both of the situation and of the actor's powers; but the dialogue appears at this point to have undergone some weakening at the hands of the author, Mr. Charles Reade, who, in introducing new and striking incidents of a different kind immediately afterwards, was possibly unwilling to move the feelings of the audience so deeply before the culminating point of the act—the scene in which the father, satisfied of the guilt of his son, urges him rather to end his existence by his own hand than to bring disgrace on his name by death upon the scaffold. This situation, in which Lesurques is at one moment on the point of yielding, when a nobler and wiser impulse induces him to pause and cast the pistol from him, is exceedingly dramatic—Mr. Irving's fine shades of expression and terrible earnestness being aided in their effect by contrast with the grave inflexibility of feature and sombre dignity of demeanour of Mr. Meade in the part of the father. On the whole, however, it is in the part of Dubosc that Mr. Irving is most potent in exciting the imagination of the audience. It is a splendid study of picturesque villainy, of the buoyant, daring, self-reliant, unscrupulous, unrelenting, kind. It depends so little upon technical indications of stage scoundrelism that it is perhaps to be regretted that the actor should seek to mark the difference between this man and his victim more strongly, by assuming throughout a hoarser voice, though this is natural enough as a token of that frequent resort to the brandy-bottle, which is a part of his reckless dissolute life. In the last scene, wherein Dubosc is discovered watching, from the window of an upper room in a low *cabaret*, the preparations for the execution of Lesurques, this highly imaginative but profoundly truthful type of ruffianism rises to still grander proportions. The man is here greatly broken down by habits of dissipation, and by a haunting restlessness and suppressed apprehension of danger; but he is still vigilant and alert, and the scene beneath the window is in itself an inspiring token of fortune still upon his side. Amid his ferocious exultation, and almost delirious whirl of excitement, hurrying him on to the inevitable end, there seems some curious undefined congruity even in the peculiar tipsy stagger, describing segments of circles, as he moves from the window to the door, and back to the window, till, falling upon the ground, and crawling to the edge of the balcony, he brings his eyes ever so little nearer, in order to gloat upon the scene. There is a fine touch, too, in the suggestion of something nobler, after all, in the nature of this stupendous rascal than in that of the pitiful wheedling cowardly accomplice, whom he recklessly assails, and who, in revenge, betrays him to the police. All this may belong to melodrama by virtue of the general characteristics of

the play, but it is obvious that there is here a field for acting of the highest quality. A few representations will afford opportunity for perfecting the various parts, and enable the actor to do justice to his own powers in the character of Lesurques, which should be played with a more placid composure and a less obtrusive frankness, and which ought to rise in the pathetic scenes to a fine height of moral dignity, only to be finally broken down and sunk in the depths of sorrow and despair in the presence of the misery of those he has tenderly loved and the contemplation of a ruined home.

The appearance of M. Febvre and his supporters at the Gaiety Theatre in MM. Erckmann-Chatrian's *L'Ami Fritz* constitutes a brilliant commencement to Mr. Hollingshead's summer programme, while it affords a welcome token of a return to that high standard which, up to a year or two ago, was wont to characterise French performances in London. With the exception of the performance of *Les Dancicheff* at the St. James's Theatre some months ago, London audiences have until now not enjoyed for several years an opportunity of seeing a French play acted with anything approaching to even and uniform excellence. It was far otherwise under the long reign of the late M. Félix; and again under the directorship of M. Pitron and M. Valnay, until a sort of speculative mania in the matter of exotic entertainments in London was followed by a corresponding depression and almost complete discouragement of enterprise in this way. It was somewhat before either of these two periods that M. Febvre was last among us, as a member of the company of the Comédie Française, when war and civil dissensions had cast a blight upon their peaceful art, and for the first time for two centuries that renowned society of players transferred themselves in a body to a foreign city. He comes on this occasion with the necessary permission of the *Administrateur Général*; and, though he is not accompanied by any of his associates, he has been careful in recruiting his company, and he presents himself in one of the most recent and most successful of his impersonations. Of the theme of *L'Ami Fritz* there is no longer any need to speak. Everyone knows the simple story of how Fritz Kobus was converted from confirmed celibacy and the hitherto absorbing influences of good cheer and of male good fellowship by the simple grace and the winning modesty, no less than by the seductive cookery and other housewifely accomplishments, of the village maiden, who unveils the secret of her growing love for this jovial, frank, good-natured Benedict with such innocent unreserve under the fostering influences of the Rabbi David Sichel's guileless manoeuvres and homilies against froward contemners of the marriage state. It is one of the soundest and prettiest of the authors' inexhaustible series of studies of life upon the borders of the Rhine. If I mistake not, its scene was originally on the German side, before the authors, as Alsations whose hearts are still French, determined to transfer the scene to some unnamed Alsatian village, in which Fritz Kobus is now understood to be among the richest of *rentiers* and farmers round about. It should do something to remove from the French people the common reproach of an insatiable thirst for unhealthy excitement, that this simple picture of life and manners, painted in colours so fresh and pure, and revealing even the unpoetical side of a poetical love-story with such a pleasant wholesome frankness, should on the stage of the theatre which exercises so great an influence in guiding and refining the public taste in dramatic art have achieved a brilliant practical success. Ingenious intrigue and incidents skilfully dovetailed are necessarily absent: but if there is dramatic art in the truthful delineation of character, in the skilful development and full presentment by dialogue and visible tokens of a pleasing love-story, in a steady perception of the true centre of interest, and in the power to carry for-

ward this homely idyll by a succession of situations full of grace and tenderness and unaffected sentiment, then the play of *L'Ami Fritz* must deserve to take high rank. There seems really no reason why Fritz's passion for fritters, or even his smack of satisfaction over a glass of good old wine, should lower him in our esteem; for he shares these things in good fellowship with honest friends, hardened bachelors as they are—and there is a true refinement about his famous plate, and even more famous snowy table-cloth, with its embroidered border *à la mode du pays*, which helps to raise these feasts above the level of mere sensuality. Besides, does not the honest Fritz's undisguised delight in cherries of the ripest and the choicest kind give rise to the prettiest scene in the play, next to that between the maiden and the Rabbi at the fountain? This is the scene wherein Suzel, from behind the wall, gathers and throws down the fruit, and Fritz savours them with many tokens of satisfaction, while the cheerful talk and rippling laughter go gaily on. It is for the artificial town-bred young lady to conceal her passion for *frandises*, not for honest Fritz, who is, for all that, no mere glutton, and certainly no boor. Touches of this kind above all stamp the story as a work of genius not dependant on the conventionalities of fiction, but coming out of the fullness of the authors' observation and sympathy with the life of real men and women in the world of every day. Fortunate indeed are the writers in such an interpreter as M. Febvre, who by an infinite number of unobtrusive touches conveys to the mind of the audience all that the mere dialogue necessarily leaves untold, and who imparts to the character throughout a degree of truth and reality in perfect harmony with the spirit of the story. Nor will Mlle. Alice Lody's performance of the part of Suzel fall below the ideal of the reader of the tale. This is the young actress who recently created a very favourable impression in *Monsieur Alphonse* at the Odéon. She is very youthful, has a pleasant countenance, a graceful figure, and a voice full of soft and tender tones—qualifications which are likely for some time to limit her efforts to mere *ingénue* parts, though many passages in her performance display a very finished kind of art. M. Libert's performance in M. Got's original part of the Rabbi is spirited, though it fails to convey the habitual tone of a man accustomed to wield authority and to be looked up to among his neighbours for counsel and guidance. Two excellent sketches of character in the play—the bachelor companions Frederick and Joseph—are represented by MM. Lozère and Goutran with much humour and force, though with a tendency to boisterous exaggeration slightly out of keeping with the tone of the picture. The scenery and other accessories are far more picturesque, appropriate, and complete than anything we are accustomed to meet with in these necessarily short-lived reproductions of foreign plays on our stage.

MOY THOMAS.

THE Globe Theatre has re-opened, under the management of Mr. Edward Righton, who has assembled a numerous and efficient company, and who exhibits other tokens of vigour and enterprise. Unfortunately, however, he opens without a new play, and is hence compelled to rely upon a revival of Mr. Boucicault's *After Dark*, originally produced at the Princess's Theatre some years ago.

MISS MARIE LITTON has accepted an engagement at the Prince of Wales's Theatre.

FARQUHAR's comedy, *The Inconstant*, was performed at the Aquarium Theatre on Thursday last.

THE Duke's Theatre has re-opened with a new drama and a musical extravaganza, both from the pen of Mr. West Digges, who sustains the leading part in the former piece.

The Serious Family has been revived at the Haymarket, where *The Palace of Truth* is now the afterpiece.

MUSIC.

THE WAGNER FESTIVAL.

THE directors of the Wagner Festival, as well as the great composer himself, are most certainly entitled to our warmest sympathy. By circumstances entirely beyond their control, and for which they cannot in the smallest degree be held responsible, the whole of their excellently-arranged programmes have been thrown into confusion, and what was intended as a complete exposition of Wagner's genius has been perforce reduced to a mere series of miscellaneous selections from his works, highly interesting, but in no way so representative as was designed. In our notice of the fourth concert last week, the hoarseness of Herr Unger was mentioned as having necessitated a change in the second part of the programme. On reaching the Albert Hall for the fifth concert, on Wednesday week, visitors were greeted with the pleasant tidings that, thanks to our delightful climate, both Herr Unger and Herr Hill were entirely *hors de combat*, and unable to sing. The difficulties in which this unfortunate circumstance placed the management will be obvious at once. At any ordinary concert, if a singer falls ill, it is at least possible, though it may at a short notice be difficult, to replace him; but it is no disparagement to our vocalists to affirm confidently that there is not one in this country who could sing the parts of Siegfried or Wotan at twenty-four hours' notice; the necessary result was that (as at the preceding concert) the entire selection from *Siegfried* had to be omitted. A very interesting programme was given; but the original scheme, by which the music from the *Ring des Nibelungen* was to have been performed in at least its approximate sequence, could no longer be carried out. This was undoubtedly a great disappointment to many who were present, and probably to none so much as to the great master himself; it will be at least some slight satisfaction to the managers to feel that it is through their misfortune, and not through their fault, that the plans so excellently designed have been so lamentably and hopelessly disarranged.

The first part of the fifth concert was devoted to a selection from *Die Meistersinger von Nürnberg*, the work which in order of composition preceded the *Ring des Nibelungen*. In this most interesting music-drama many of the special features which distinguish Wagner's last work may already be noticed; there is the same absence of any detached movements, the same treatment of "Leit-motive," though hardly carried out to so large an extent. On the other hand there are important differences, one of the chief being that, whereas in the *Ring* there is no choral music at all, excepting in the last two acts of *Götterdämmerung*, the chorus in the *Meistersinger* plays a very prominent part. There is also so much dramatic action in the work that the music loses more by separation from the stage than perhaps any other by its composer; and the difficulty of making a selection which would be effective in a concert-room is considerable. Thus the first excerpt given, the gathering of the Mastersingers, played as an orchestral piece, and with the omission of all the voice parts, fell, as might have been expected, comparatively flat. Here, in order to produce its due effect, the scene should be presented to the eye of the hearer; the entry into the old church of the minstrels one by one, their conversation, and the calling over of the list of names, are all excellently depicted in the music; but here, in accordance with Wagner's theory, the music itself is only one (and in this place not the most important) of the factors; consequently, when heard by itself it must lose all its significance for those who are not already acquainted with the work. Pogner's address to the

Mastersingers, which followed (sung by Herr Chandon), was more successful, because here the audience had the words to assist them; but the first real enthusiasm of the evening was aroused by the introduction to the third act, a charming orchestral prelude, which was more than once played at the Wagner concerts at St. James's Hall. It was beautifully rendered by the band under the direction of the composer, and heartily encored. Walter's "Meisterlied" from the third act, "Morgenlich leuchtend in rosigen Schein," one of the most beautiful movements of the work, and one of the few which will without loss bear transference to the concert-room, was excellently sung by Herr Schlosser, and would not improbably have been also encored, had it not led immediately into the prelude of the opera. I have several times heard this piece in various concerts, but never with such pleasure as on this occasion. Its broad and massive outlines, its complex yet not confused counterpoint, and its sonorous orchestration, all came out with the greatest clearness under Wagner's bâton. The charming little quintett from the third act "Selig wie die Sonne" concluded the first part of this concert.

As the selection from *Siegfried*, which was to have formed the second part, could not, for reasons mentioned above, be given, large extracts from the third act of *Götterdämmerung* were substituted. Those who were present had certainly no reason from a musical point of view to complain of the change; for this third act is beyond all question the greatest thing that Wagner has ever done. Without Herren Unger and Hill, it was, unfortunately, impossible to give the entire act; but three of the finest portions were presented. First came the lovely opening trio for the Rhine-daughters, charmingly sung by Frau Grün, Fräulein Waibel, and Fräulein Exter. This was followed by the well-known Funeral March, magnificently played, and encored; and last came the great final scene of the work, most gloriously rendered by Frau Materna. As on the occasion of hearing it last year in Bayreuth, I shall not attempt to describe it; there are some things of which no words will convey the least idea, and this is one of them. Suffice it to say that the wonderful music and the superb singing produced such a *furor* as had not been previously seen at any of these concerts; it was, indeed, a genuine triumph alike for composer, singer, and orchestra. The performance of this part of the music was conducted by Herr Richter, to whom again a large portion of the success was due.

At the final concert, on Saturday afternoon, an evil star was again in the ascendant. Herr Hill was still too hoarse to be able to sing; and although Herr Unger had somewhat recovered, his voice was evidently by no means in good order, and he could do but very little. Once more, therefore, it was necessary to reconstruct the whole programme, and what was to have been one of its chief features—the selection from *Tristan und Isolde*—was nearly all omitted. The concert commenced with the "Philadelphia March," a brilliantly orchestrated work, but not in the value of its musical ideas one of Wagner's greatest. To this succeeded three numbers from the *Meistersinger* which had been given on Wednesday. These were the prelude to the third act, Walter's "Meisterlied," and the orchestral introduction to the work. As these pieces have been spoken of above, it is only needful to say that the song was given by Herr Unger under great disadvantages, and that his evident indisposition exempts him from criticism. Instead of the whole of the great scene from the second act of *Tristan und Isolde*, which was originally announced, only a small fragment was given—the passage commencing "O sink' hernieder, Nacht der Liebe." The exquisite beauty of this movement, sung by Frau Materna, Frau Grün, and Herr Unger, only caused the deeper regret that circumstances pre-

vented the performance of the whole scene. Next to *Der Ring des Nibelungen*, *Tristan und Isolde* is undoubtedly Wagner's greatest work; in daring originality and intense musical passion it has rarely if ever been equalled. It is, however, so absolutely new in style, and requires such careful study for its proper understanding, that I confess I was utterly taken by surprise at the tumultuous applause and the irresistible demand for an encore which followed the performance. That the musicians present would appreciate the music might have been anticipated; but I was certainly unprepared to find that it would work as it evidently did upon the feelings of so large an audience as that assembled in the Albert Hall. The rest of the *Tristan* selection consisted of the introduction and the final scene, both of which have been heard in London before.

The second part of the concert consisted of the same extracts from the third act of *Götterdämmerung* which were given at the preceding concert. Again did the wonderful singing of Frau Materna in the final scene excite the greatest enthusiasm; no grander performance, it may safely be said, has ever been heard in a concert-room.

At the close of the performance an interesting ceremony took place. The members of the orchestra presented Wagner with an address expressive of their gratification at the opportunity which had been afforded them of bringing before an English public so large a selection from his works; while to Herr Richter, who has gained the hearty esteem of every member of the band, was presented a very handsome ivory bâton mounted in gold. Such recognition on the part of the gentlemen of the orchestra is alike honourable to themselves and to the recipients. It was announced in the Hall that two extra concerts are to be given, at popular prices, on Monday and Tuesday next, at which it is hoped to perform, among other things, those portions of the *Ring des Nibelungen* which the illness of the singers has rendered it necessary to omit during the series now ended.

It remains to say a few words as to the general artistic bearing of the whole Festival. First of all, it is a striking and very significant fact that it has been found possible to attract six large audiences within a fortnight to the Albert Hall to listen to the music of one man. Mere curiosity alone will not account for this; for many of the same faces were to be seen in the Hall time after time; and there was certainly a very large number of people who attended the whole series of performances. Probably no such compliment has ever been paid to a composer in his lifetime as that which Wagner has received during the past fortnight. The fact, too, that it should have been possible, as it unquestionably was, to sit out six long concerts without the slightest feeling of weariness speaks volumes for the genius of the composer. What can be more dissimilar than *Der Fliegende Holländer* and *Tristan*, or *Tannhäuser* and *Die Walküre*? Yet the selections from all the works were listened to with equal attention, and evident enjoyment. Another most noteworthy and surprising fact in connexion with these concerts is that the works which have undoubtedly created the greatest enthusiasm have been *Tristan* and *Der Ring des Nibelungen*—precisely those in which the connexion with the stage is the closest, and which lose most apart from the theatre. Here is convincing proof of the musical value of those works. Wagner's opponents have often said that he is undoubtedly a great poet and a great dramatist, but no musician. Were this the case, his latest works would be unendurable in the concert-room; but, while I readily admit that only a most imperfect idea of their transcendent power and beauty could be obtained by those who had not heard them in Bayreuth, I own that I was frequently myself surprised at the vivid impression which, from a purely musical point of view, they produced. This was especially noticeable in the final scenes of *Die Walküre* and *Götterdäm-*

merung, both of which would seem imperatively to demand stage effect for their adequate presentation.

Another interesting lesson from this festival is to be found in the performances of the orchestra. There is probably no orchestral music in existence which makes such demands upon the players as that to be found in Wagner's latest works. Much misgiving was felt and expressed as to the possibility of obtaining an adequate rendering of the music with the orchestra which was brought together for the festival, because, as neither of the opera bands was available, and the Crystal Palace orchestra was also unable to take part in the concerts, something like 150 of our best players were not obtainable. That it should have been found practicable, nevertheless, to assemble a force of 170 instrumentalists for these performances speaks much for the musical resources of London; while it is even more surprising that what may, without disparagement, be described as a "scratch band," consisting largely of the leavings of our best metropolitan orchestras, should have been able to give a series of performances of such difficult music, which, while by no means absolutely faultless, was very far above mediocrity. For this the credit is beyond a doubt chiefly due to Herr Richter, whom I have no hesitation in pronouncing the greatest conductor that I have ever seen. His beat is remarkably clear and intelligible; while he possesses to an unusual extent that most precious faculty in a conductor of imparting his own feeling of the music to the performers, and of carrying his band along with him. The difference in the quality of the execution as soon as he took the bâton in hand was very striking; and it is not too much to say that but for him the selections from the *Ring des Nibelungen* must have been a failure. With Wagner as a conductor I must confess I was somewhat disappointed. His beat is most suggestive and expressive, and with players who are thoroughly acquainted with the music would no doubt tend to secure a most excellent performance; but it is altogether a different kind of beat from that to which our English orchestras are accustomed; and if any of the performers go wrong it gives them very little help in getting right again. It assumes, in fact, a more intimate knowledge of the music than the players really possessed. Herr Richter, on the other hand, never missed giving a cue to any member of the orchestra, and, although he mostly had a score before him while conducting, he very seldom had occasion to refer to it. To him more than to anyone else the artistic success of the performances has been unquestionably due. The labours of Mr. Dannreuther, who conducted the preliminary rehearsals, and of Herr Wilhelmj, as leader of the orchestra, should also not be passed over without recognition.

Whether the Festival now concluded will pave the way for the introduction into this country of *Der Ring des Nibelungen* in its entirety, it would be rash to predict; it is very certain that, thanks to the spirited enterprise of Messrs. Hodge and Essex, a far better idea of Wagner's genius has been given to our musical public than they could have otherwise obtained; and that one result of the concerts will be to largely increase the admiration for the composer which was previously felt by those who had even a partial acquaintance with his works.

EBENEZER PROUT.

At the fourth, and last, of the classical concerts at Allen Street School Rooms, Kensington, given under the direction of Mr. Shedlock, last Wednesday, the programme was selected almost entirely from the works of Bach and Handel, the most important items being Bach's concerto for two pianos, and his sonata in D for piano and violoncello (originally written for viola da gamba), and an arrangement of one of Handel's grand concertos for two pianos. An excellent selection of vocal music was also announced.

M. RIVIÈRE commenced last Saturday a series of Promenade Concerts at the Queen's Theatre, with an excellent company of artists, and attractive programmes of the miscellaneous character usual at these entertainments.

LAST Tuesday, the 22nd inst., being Wagner's birthday, the members of the German Liederkranz gave a banquet in his honour at the Cannon Street Hotel. About 200, a large majority of whom were Germans, sat down to dinner; and among the guests invited to meet the great composer were Herren Richter, Wilhelmj, Dannreuther, Unger, Schlosser, Hill, Chandon, Mr. Manns, Mr. Walter Bache, Mr. Cusins, Mr. Alfred Forman, and most of the chief supporters of the cause of Wagner in this country. The whole of the speeches were in German, and in acknowledging the toast of his health Wagner with evident emotion referred to the hearty welcome he had received in the country, and to the number of warm friends whom he had found here.

THE Caxton celebration will commence next month with a special service in Westminster Abbey on Saturday, June 2, when Mendelssohn's *Lobgesang* will be performed. The choice of the work is a most appropriate one, it having been written for the celebration of the fourth centenary of the invention of printing, which was held at Leipzig in 1840. A new evening service with orchestral accompaniment, composed by Dr. Bridge, the organist of the Abbey, will also be given on this occasion. There will be a full band and chorus; Dr. Stainer, the organist of St. Paul's Cathedral, will preside at the organ, and Dr. Bridge will direct the performance.

JOACHIM RAFF has been appointed director of the new Conservatorium at Frankfort-on-Main.

ROBERT FRANZ, the celebrated song-composer, has been obliged to resign his post as professor of singing at the Academy at Halle, in consequence of his having become entirely deaf.

AT the musical festival at Hanover which has taken place during the past week, the chief works produced have been Schumann's *Manfred*, Ingeborg von Bronsart's *Jery und Bätely*, Liszt's *St. Elizabeth*, Bülow's *Des Sängers Fluch*, Xavier Scharwenka's piano concerto, Liszt's "Dante-Symphony," and Cornelius's *Barbier von Bagdad*. The festival was to conclude with a performance in the theatre of Goethe's *Faust*, with Lassen's music.

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